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EXHIBITIONS OF SPRING FLOWERS—SATURDAYS, March 23rd, April 13th and 27th. Tickets 2s. 6d. each.
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PROF. RAMSAY, F.R.S., will commence a COURSE of thirty-two LECTURES on GEOLOGY, on Monday, the 18th February, at 2 o'clock, to be continued on each succeeding Tuesday, Wednesday, Thursday and Monday, at the same hour. Fee for the Course, 3s.
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The COMMITTEE of Natural History are prepared to receive on or before FRIDAY, the 1st day of March, 1867, APPLICATIONS from Persons willing to act in the above capacity, who will be required to give satisfactory proof of his knowledge of Mineralogy, and to act under the control of the Director of the Museum. Salary, 100l. per annum.
Further particulars can be had on application to WM. EDW. STEELE, M.D., Assistant Secretary.

QUEEN'S UNIVERSITY IN IRELAND. LOCAL EXAMINATIONS.

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The subjects of Examination are the ordinary subjects for school education.
The Junior Examination is for Boys under fifteen years of age; the other for Candidates of any age.
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For further information apply (till the 1st of May) to Dr. A. BASKERVILLE, Lindenthal House, near Cologne; or to the Secretary, at the Society's Office, 24, Old Bond-street, London, W.

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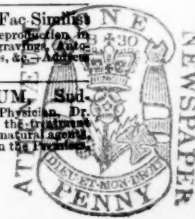
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LONDON, SATURDAY, FEBRUARY 16, 1867.

LITERATURE

LONDON CHARITIES.

Low's Handbook to the Charities of London. With Analysis and Index, 1867. (Low & Co.) The Shilling Guide to London Charities: showing, in Alphabetical Order, every Charity in London. By Herbert Fry. (Hardwicke.)

To give is easy: to give with discretion is difficult. There is, in fact, nothing more difficult—nothing more perplexing; and yet to discriminate between the deserving and the undeserving is of the very essence of real charity. "To dispense pecuniary relief indiscriminately, and with reference solely to the apparent necessity of the case, without inquiring as to the past, or provision for the future, is, to say the least of it, but a half measure of charity." So said a great authority on the subject many years ago, and all experience has proved the correctness of that dictum.

The primary design of all almsgiving is to furnish the means of administering to the extreme necessities of the poor. But true charity has a higher aim and an ultimate object; and that higher aim and object are to assist in removing the causes which create or aggravate want. This is a consideration far too little regarded by almsgivers of our day. Too many of them think that the duties of Christian charity are performed merely by the act of giving.

How is charity to be applied without fear of misdirection or waste? Of those who give, how few are able to answer this question! "I would rather give," say many, "in the knowledge that a large portion of my bounty will be ill directed, than forego my desire to contribute to the necessities of others from the conviction that some of my money will be ill spent." This feeling is much more general than many may imagine. On the other hand, the impression that indiscriminate almsgiving militates greatly against true charity, operates strongly against almsgiving in general. There are many who would be at all times ready to give of their substance to the sick and needy, who are really, and not unnaturally, deterred from almsgiving at all by apprehensions of imposture or of misdirection. Many a really charitably disposed person has found himself deceived. He shrinks from a repetition of the vexation, the annoyance, the self-humiliation, which followed the exposure. "I was cheated once," he says, "in a case in which my best sympathies were excited, and in which I thought I was certainly giving to a most deserving object. My means, diverted from no overwhelming resources, were unprofitably and uselessly applied. I have no leisure to seek out the sick and needy, or to make personal inquiry into the condition of each case which presents itself. If I had time, experience has shown me that I do not possess the habits which are needed for the detection of imposture; nor, indeed, after what has occurred, do I desire to undertake its detection." Many a really benevolent man, with these feelings, shrinks from the call of charity, or, if it touches him, determines that it is best to confine himself merely to those duties of citizenship which it is impossible or difficult for him to neglect in his public or religious or commercial capacity.

It would be a great blessing to society, and especially to such a society as that which prevails amongst the upper and middle classes of our own country, if we had any really sound and substantial guide to the best mode of dispensing our alms. It is to be feared that neither

of the works of reference we have quoted at the head of this article affords the sort of information so much to be desiderated: neither are we acquainted with any other books which do. The hosts of publications and papers which encumber the breakfast-tables of every resident of the metropolis supposed to be able to contribute to a charity, require an amount of examination and dissection which, in most cases, renders it repugnant to encounter them. We all know the customary fate of these documents: they go incontinently into the waste-paper basket. If any of them are rescued from that irrevocable fate, it is because something connected with them may chance to strike some member of the family. To read these documents is impossible; they are far too numerous, far too verbose, far too much in the same pity-exciting strain. But there may be connected with them some incident which operates as a personal appeal. A well-got-up cover, a picture of "the Institution," a lithographic circular from the distinguished president (illustrative of his own handwriting, and therefore not unfitted for a book of autographs), the name of a friend or neighbour on the committee, an extract from a letter written from your own district,—something or other may cause the circular to be laid apart, together with certain of the price-currents of the coal companies, grocers and general tradespeople which are hourly crammed into one's letter-box. But these reports of charitable institutions, unfortunately, are not one whit more informing than the other works on the subject. On the contrary, it is to be feared that they are far more calculated to mislead. By consulting a general list of our charities, the philanthropist may happen to light on one of them which is less exposed than the rest to the evils of misdirection and mismanagement; but the probabilities are, that, if he gives his money merely on the requirements of a circular, his benevolence is directed into one of the least deserving channels.

The charities of our day have, unfortunately, become almost a branch of trade, and, like other branches of business, they are subject to all the advantages and evils of the keenest competition. In the works we have quoted at the head of this article, there are hundreds upon hundreds of institutions enumerated, applicable, for the most part, to the state of society in the metropolis alone. Mr. Low gives a list of no less than 640 charities, great and small, to all of which the inhabitants of the metropolis of England are asked, as residents within this great city, to subscribe. Only consider—six hundred and forty institutions! And this enormous number of public bodies by no means comprehends the extent, or, we believe, one half of the extent, of the charities of London. Only the established institutions are included in this number. The great mass of bequests held in trust by public companies, attached to metropolitan parishes, under the management of special trustees, of vestries, of incumbents and churchwardens or the like, are not in any way included in this enumeration. "Any attempt at a complete account of such miscellaneous charitable bequests or endowments would only occupy much valuable space, without serving any useful purpose." It is impossible, indeed, that any account of such institutions could be given within the compass of such a volume. There are, within the limits of the metropolis at the present time, not less than 200 parishes and ecclesiastical districts, every one of which has its distinctive charities. Taking the congregational bodies at the same number, here are at once 400 Church of England and other com-

munities, each of which, in some form or other, has its separate and distinctive machinery for the alleviation of the sufferings and the general assistance of its own poor. The local and congregational contributions for educational and other purposes in these 400 centres of charitable effort are none of them brought to account, in any way whatever, in the records before us. Adding these to the lists of charities included in the enumeration, we may safely conclude that there are not less than a thousand different forms of charitable society in London to which we may be invited to give countenance and aid.

Look at the expenditure on these institutions. Mr. Low estimates that, of the 640 institutions enumerated in his book, the annual income is little less than 2,500,000! Of this amount he calculates that 1,600,000, or nearly two-thirds, is derived from voluntary contributions, the other third being received from dividends, property, or trade. The amount thus accounted for as contributed *voluntarily* to our charities, in the metropolis alone, exceeds the revenue of many a continental state: is nearly double that, for instance, of the kingdom of Wurtemberg. And yet how small is this estimated amount compared with the entire expenditure of Londoners upon their poor! In this two millions and a half there is no account of what we pay for poor-rates, no estimate of parochial or congregational charities, no account, as before observed, of the smaller endowments (or, indeed, of some of the larger), no thought given to the sums daily dispensed in the streets, and otherwise bestowed upon the poor and the unfortunate by the hands of private charity. Reckoning all these and other almsgivings, it will scarcely be too much to assume that the total expenditure in charity within this great metropolis is not less than double the estimated amount of our voluntary contributions to public institutions,—that, in fact, there is not less than five millions annually expended in different ways on the poor of London and its suburbs!

Regarding such an expenditure as this, the great question which prominently presents itself is, "What is done for it?" For what good object and purpose are these five millions of money annually expended? During the last quarter of a century, for example, has there been any real improvement in the condition of our poor? Let it be always borne in mind that it is a real, substantial, moral and social improvement in the condition of the poor that ought to be aimed at in all charity. What is implied, it may be asked, by a moral and social improvement in the condition of the poor? We would ask, in the first place, has pauperism been abated? Has street begging been checked? Have the abodes of the poor been substantially and materially improved? Have industry and prudence been increased? Has cleanliness been insisted on and promoted? Has anything been done to promote kinder feelings between classes of society too much kept asunder by the difference of worldly circumstances? What has been done to prevent the recurrence of distress? Have we infused into those who have laboured under it sound principles of action, economy, and foresight, so as to ensure proper and proportionate results to the exertions of benevolence?

These questions are, surely, worth inquiry. It may be useful to us to consider what has been done, and what is doing, in the work of charity, with a view to ascertain whether something better may not be done. Those who have thrown away their money on charities which have been productive of no adequate results, may be encouraged to enlist their energies in other fields of benevolence which appear to open

up more encouraging prospects. Others, who have really benefited society by the aid they have given to useful charities, may be induced, by the results of such an examination, not merely to persevere, but to increase their efforts. Charity ought to be considered as "a great policy." In such a community as ours, it assumes the dignity of a science. Mr. Low cites St. Chrysostom as the author of a declaration that "to know the art of alms is greater than to be crowned with the diadem of kings." It is to be feared that if St. Chrysostom lived in our day, he would find few whom he would consider worthy to be rivals for a throne. The "art of alms" is little understood amongst us, at least in the way of almsgiving, however much more so it may be in the way of alms-seeking. But it cannot fail of good to open up an inquiry into the present direction and condition of "Our Charities," with a view to see whether the most is made of them, or whether their more systematic application might not be more conducive to the fulfilment of the object of the donor, as well as to the advantage of the recipient.

This is a great subject, and it will not the less force itself upon the reader if he considers what is involved in it. It is not alone the amount expended in charity that has to be considered; it is not even the well-being and enhanced comforts and happiness of those who are destined to be the recipients of public bounty; though both these are great considerations; but we have to look, in addition, to the personal love and labour and self-sacrifice involved. Glancing through these works of reference, and merely looking at the number of names inscribed on every page, it is really quite amazing to think of the time, the trouble, the care, the anxiety (in addition to the money), which must be devoted, gratuitously, to our voluntary and other institutions. The names of the officers of our hospitals, asylums, and societies, is Legion. The list comprehends the best and noblest in our land. There is scarcely any one of account amongst us who, in some form or other, is not associated, directly or indirectly, with some one or other of our public charities; and yet this very dissemination of effort is not without its bad effects. It is a truism sufficiently recognized, yet scarcely sufficiently enforced, that "what is everybody's business is nobody's business." Few things are less sufficiently examined than the accounts and the application of the funds of our charities, and yet few things require more close consideration.

The first charitable institution of London of which there is any record is, St. Giles's Hospital, or "the Lazar House," an hospital for lepers, founded in the year 1101 by Matilda, the Queen of Henry the First. The date of this foundation is noticeable. It was declared the other day, by the Lord Chief Justice of England, in the Court of Queen's Bench, that "legal memory" extended no further back than the reign of Richard the First. But, in this case, we find the memory of charitable foundations, "against which no time runneth," dating nearly a century anterior to that period. William Rufus was just dead, and his brother had just ascended the throne when this Lazar-house was founded. Henry was a usurper, and, to secure his crown, was compelled to make many concessions to the Church, the barons, and the people, and endeavour, to the utmost of his power, to conciliate all classes of his subjects. It was, no doubt, under the pressure of such circumstances, and to meet a grievous phase of distress in the metropolis, that this Lazar-house was founded. During several successive reigns the cost of maintaining this hospital appears to have been borne by the public

Exchequer; but Edward the Third, to ease his Exchequer of the burden, attached the hospital to the monastery of Burton St. Lazar, in Leicestershire, of which St. Giles's continued to be a cell until the time of Henry the Eighth. Soon after the dissolution of the religious houses, the chapel of the hospital was converted into a parish church by the name of "St. Giles's in the Fields" (to distinguish it from St. Giles's, Cripplegate, within the walls of the City); and the hospital itself was granted to John Dudley, Lord L'Isle, Earl of Warwick, and Duke of Northumberland, who was beheaded by Queen Mary.

The "Lazar-house" is a non-existing institution; but the next charities of which we have record have come down to our own time. Not long after Queen Matilda established the Lazar House, Rahere, "a pleasant-witted gentleman of the King's Court," as Stow calls him, founded the Priory of St. Bartholomew, and attached to it an hospital for infirm poor. The circumstances of this hospital, which was founded anew by King Henry the Eighth, on the petition of Sir Richard Gresham, the Lord Mayor, and other citizens of London, have greatly altered since the days when it was an infirmary attached to the Priory of St. Bartholomew. But the next institution of which we have to speak, the hospital of St. Katharine, has come down, even to the present day, almost precisely in the condition in which it was founded.

"St. Katharine's Hospital" was established in 1148 by Matilda of Boulogne, wife of King Stephen, and its chapel was dedicated to St. Katharine for the repose of her son Baldwin, and her daughter Maud, who both died infants. This charity assumed, therefore, the form of a mortuary chapel. It was endowed with lands lying on the east side of the Tower of London, sufficiently productive to sustain a master, brothers (priests), sisters, and other poor persons. But the Queen reserved as her own right, not only the patronage of the hospital, but the privilege of directing the application of the revenues to such good and charitable purposes as she might see fit. The patronage and rights connected with the hospital were also vested in the Queen Consort, or, when there is no Queen Consort, in the Queen Dowager of England. When there is a Queen Consort, the Queen Dowager loses her patronage; but not so where the reigning sovereign is a queen, as has been established during the present reign, when the patronage of the hospital was administered by the Queen Dowager Adelaide during the reign of Queen Victoria.

It is somewhat interesting to notice the date of the foundation of this charity. It was the year after an interdict was laid by the Pope upon King Stephen, and all his adherents, on account of the king's refusal to submit to a measure of ecclesiastical control, which he regarded as prejudicial to the rights of his crown. It was a year in which a crusade was preached, and a year in which there was the blessing of peace at home. All such considerations may be well supposed to have operated on the mind of Queen Matilda in causing the foundation of this establishment. It was not until more than half a century after this date that Old London Bridge was opened, and a still further interval elapsed before the Black, Grey, and White Friars came to settle themselves in London, and to undertake as they did, for so long a period, the principal part of its charitable work. The foundation, therefore, of St. Katharine's, which has continued to exist for more than seven hundred years, may be considered to have been a remarkable event in that early period of the history of London. But this institution, which at the present time is

subject to much public observation, will have to be considered in a future article.

At the commencement of the reign of Edward the First considerable efforts appear to have been made to organize and improve the charitable foundations of the metropolis. Queen Eleanor, the dowager of Henry the Third, most probably under the influence of ecclesiastical control, devoted herself very much, especially during the early years of her widowhood, to improve the condition of the London poor. Under her direction, the Hospital of St. Katharine received a new foundation, and its surplus revenues (or residue, as legal phraseology has termed it) were expressly devoted by the charter to the relief of the poor, to the number of no less than a thousand poor men and women, who were to receive doles on St. Edmund's day, the birthday of her husband. But throughout the period of which we are speaking, there can be little doubt that the great monasteries and religious foundations of the metropolis were the main seats both of royal and of public beneficence, and to a large extent they continued so through the reign of Edward the First and his successor.

It may be noted that to all the institutions of the early periods of our history charitable establishments appear to have been attached. The military "Order of the Garter," the most noble and ancient of any lay order in the world,—unless the "Round Table" of King Arthur is regarded as an order,—is a notable example. It was founded for princes and peers, the king of England being the sovereign or chief. The order, however, was not only noble and clerical—it was also charitable. In association with its sovereign, its twenty-six knights, its king-at-arms, and black rod, there was an ecclesiastical body, consisting of a prelate, a chancellor, a dean, with canons, minor canons and vergers, comprehending the ecclesiastical institution, and besides these twenty-six poor knights (answering in number for those of its principal knights), a body for whom special endowments were provided. It has been charged of late years that the provision for these poor knights has been improperly absorbed in the revenues of the ecclesiastical establishment; and the facts have never been so thoroughly investigated as not to be worth further inquiry.

The "Maunday Gifts" of the Crown constitute another charitable custom originated at this period. "It is the remains," says Mr. Low, "of an old custom of royal almsgiving upon the Thursday preceding Good Friday, commenced by King Edward the Third on a jubilee held by him, when he was fifty years of age, 1363. The ceremony now consists in giving food, clothing, and pieces of silver money to as many persons as there are years in the sovereign's age." The origin of the term "Maunday," which has occasioned considerable trouble to antiquaries, is stated by Dunton in his 'British Apollo' to be derived from "Dies Mandati" (Mandate, or Maunday, Thursday), the day on which our Saviour gave his "mandate" to commemorate the sacrament of his supper; or from his other "mandate," the new commandment which he gave his disciples after he had washed their feet, to "love one another." Bishop Wheatley follows this derivation, but by others the term is derived from the Saxon word "maud" or "maund," a basket, from which the "maunds," or gifts, are dispensed. These Maunday alms, for which there is an establishment of no small importance at Whitehall, constitute a charitable distribution entirely at the command of the sovereign and of the royal almoner.

With the reign of Edward the Third a new condition of things arose. London at that period was becoming a commercial city; its own mer-

chants and traders striving to conduct, on their own account, the commerce which had previously been almost exclusively conducted through the Hanse and other foreign corporations. The first Act of King Edward the Third (A.D. 1327) was to grant charters to the Goldsmiths', Skinners', and Merchant Tailors' Companies; and, at no distant period, other great trading companies were successively incorporated. These trading companies, in rivalry with the great monastic establishments, became, on their own account, centres of charity. They undertook the succour and support of all connected with their own trades; they received the contributions of the wealthier, and dispensed them for the benefit of the poorer, members of their confraternities. The records of the City companies show how immediately their objects were appreciated and carried out. In all works of beneficence the bounty of the citizens of London was, in fact, at once immediately divided between the Church and the trading corporations. As time went on, and as the trade of London increased in extent and influence, so the halls of the companies became more and more the centres of charitable efforts.

We see this remarkably exemplified, throughout the following reigns, in the life of the great Lord Mayor Whittington. He was "Mayor of London" four times; first, in 1397 (20 Richard II.), when he succeeded to the mayoralty "in the place of Adam Baunne, who had gone the way of all flesh"; secondly, in 1398, when he was elected in rotation; thirdly, in 1406 (8 Henry IV.); and again in 1419, when he was elected by acclamation (temp. Henry V.). Whittington died in 1427, five years after the accession of Henry the Sixth; and during his long and honourable life he seems to have aimed at nothing more than to set an example to his fellow-citizens in works of charity. From the immense fortune which he accumulated as the royal banker and the great merchant of the nation, he appropriated, during his lifetime, immense sums to charitable works in London. At his own entire expense he rebuilt the prison of Newgate; he founded a library for the Grey Friars' Monastery in Newgate Street, and furnished it with books, which, at that time, before the introduction of the art of printing, were extremely costly; he restored the Hospital of St. Bartholomew, which had fallen into decay; he erected conduits for the people at Cripplegate and at Billingsgate; he contributed largely towards the erection of the library at Guildhall, and caused the compilation of the "Liber Albus," a book of great importance, in which were entered "the laudable customs, not written, but wont to be observed in the City of London." In fact, he gave of his purse, as of his influence, in every direction, to raise the people in the social scale, and was as munificent to his city and to his company as to his sovereign, whose debts he is recorded to have paid by throwing into the fire all the bonds he held on royal account, amounting to the then enormous sum of 60,000*l*. One of his last acts was to found the college of "St. Spirit and St. Mary," in College Hill, Upper Thames Street, on the site of what is now the "Mercers' School," and from which so recently as 1808 the Company of Mercers, to which he belonged, and to which he bequeathed so much of his property, removed the "Whittington Almshouses" to their present site at Highgate.

The career and charities of Whittington illustrate how much even in those days of ecclesiastical control the citizens of London directed their charitable offerings into the hands of trading corporations as distinguished from ecclesiastical and monastic bodies. The records of the London charities down to the reign of

Henry the Seventh exhibit a continuance of the same direction of public bounty. However much the exercise of charity may have been required during the period through which the Wars of the Roses extended, it would seem, from all the accounts that are left us, that the main direction of charitable effort in London was to build up and extend the influence of the trading corporations. The destitution of the metropolis throughout this lamentable period, no doubt, was provided for largely from ecclesiastical sources; but there was no trading company which had not its "charitable gifts," and which did not prevent its members from becoming subjects of the eleemosynary relief of the conventional establishments.

If evidence is wanted of this, we may take the records of one or two of the more important companies. In 1434 Henry Preston, citizen and stockfish-monger, devised, by his will, "to the Fishmongers' Company, in aid of the support of poor men and women of the mystery and commonalty of fishmongers for ever, one tenement called the 'Hart on the Hope,' and another called the 'Bell on the Hoop,' in Gracechurch Street,—three tenements in Lombard Street,—and the whole of the great tenement which formerly belonged to Sir William Walworth, situated in Thames Street, London"; the latter being the site on which the company's great hall is now built. In 1468 Henry Jordeyn left to the same company "all his lands and tenements, with the gardens and appurtenances, in Billiter Lane, together with his gardens and appurtenances in St. Bridget (St. Bride), in Fleet Street," to pay certain sums to superstitious uses, and to buy and deliver coals or money to 105 poor householders in different parishes. In 1487 Sir Edmund Shaa, citizen and goldsmith, brother of the Dr. Shaa who preached the celebrated sermon at Paul's Cross in favour of Richard Duke of Gloucester, left his property to the Goldsmiths' Company for the foundation of a grammar-school at Stockport, in Cheshire. In 1430 Dr. John Hille left nineteen messuages in St. Vedast, Foster Lane; three shops, with buildings and gardens, in Wood Street, and one shop in Fleet Street, "for the support and comfort of the poor brethren of the mystery." In 1458 William Walton left the same company all his lands and tenements in Wood Street and Goderon Lane (*q.v.* Gutter Lane), "for the support of poor goldsmiths." In 1471 Oliver Davy left them "all his lands and tenements in London." In 1412 Peter Mason gave the Skinners' Company his shops and tenements in the Poultry, near the great Conduit in Cheap, to pay 17*l*. per annum to certain uses legally considered superstitious, and to apply the residue to the relief of poor brethren of the company. In 1418 John Creik left them his property in Tower Street, St. Dunstan's East, on like terms. In 1452 Ralph Holland gave the same company all his lands, tenements and rents in the parish of St. Alban, Wood Street, in St. Mary Aldermay, in St. Andrew Undershaft, in St. Dionis Back Church, and St. Botolph, Aldgate, in trust to apply the rents of all the premises in perpetually relieving the poor and needy persons of the brotherhood." In fact, there is scarcely an end to these munificent bequests. The mere enumeration of them fills a thick volume of 500 pages, printed many years ago, under the title of the 'Endowed Charities of the City of London,' and it would be of but little avail to endeavour here even to analyze the list of the enormous trusts vested, during the worst period of English history, in our great commercial corporations.

At the period of the Reformation the trading companies of London were even richer and more powerful than the monastic and ecclesiastical

institutions. They were able to maintain all those who had any claims on their munificence, and how many there must have been may be imagined from the fact that these companies at that time sought to embrace within their order every trade and handicraft carried on within the City.

But there was, nevertheless, a large body of poor untouched by the civic corporations, and which the dissolution of the monasteries left wholly unprovided for.

We shall return to this subject.

Commercial Handbook of France. By Frederick Martin. (Longmans & Co.)

THE hens of France have reason to complain of the neglect of historians. A certain number of them, at least, have been long engaged in a good work, which is now, for the first time, recorded by Mr. Martin. Half a century ago the value of our imports from France was not much over four hundred thousand pounds. Well, the French hens have been sitting on this question, and they might be excused, after considering the results, if they even fell to crowing a little. Those excellent creatures turn up their beaks with lofty scorn at all the exporting merchants of France of fifty years ago, and cackle pleasantly, as they well may, over the agreeable fact that they, the French hens, contribute to our English tables an amount of eggs, yearly, the value of which is *double* that of the total imports from France in 1816!

This incident, so creditable to the hens, but for whom it could never have happened, is a type of general progress. A hundred years ago our imports from France were below eighty-four thousand pounds in value. Last year, the value of similar imports exceeded thirty-one millions and a half. To such an extent has England been a customer, who has been continually increasing her purchases at the French counter, and gaining, it is to be hoped, the good will of the seller.

On the other hand, France has "reciprocated" in the very best commercial spirit. A century since, when George the Third was young, she bought of us to the extent of four hundred and thirty thousand pounds. In 1865, her "little bill," for articles supplied to her by England, reached the highly respectable figure of something over five-and-twenty millions sterling! Five score years since, when the two firms balanced their accounts, England had to pay her lively friend between three and four hundred thousand pounds; but when the national mercantile books are now balanced, at Christmas, England is proved to be the better customer by having the larger bill to pay. She looks over the two accounts, and hands over a cheque for about six millions to her neighbour over the water.

In nations where such commercial progress is being made, the spirit of aggressive war should naturally die out. Over the settlement of the national bills they may well shake each other cordially by the hand, and trust that nobody will break the peace and interrupt such a pretty and growing business. They are both willing and able to go on buying, selling, and paying; and untold blessings and enjoyments come, and will come, of it. It is a traffic by which countless homes increase and countless individuals are made the happier. Millions, indeed, are spent in war, but for the benefit, in greater part, of the "rascality" among human kind, of contractors who grow rich by robbery, and of kings who make war for provinces and ideas.

The recent rate of progress in the commercial intercourse of France and England is some-

thing astounding. In 1766 the imports were to the amount of eighty-four thousand,—the exports four hundred and thirty thousand pounds in value. Between 1855 and 1865 the value of the imports from France rose (in round numbers) from nine to thirty-two millions. In the same period, the value of the exports rose from ten millions to twenty-five! Where ten years ago we spent a pound, we now spend nearly three; and where France once paid us a sovereign, she now pays near two sovereigns and a half. If the like progress continue, the value of this commercial exchange to both nations will have a development the benefits of which can hardly be enumerated. These benefits can only be turned from the people of both countries by letting slip the dogs of war; but cautious should be the hand that is raised by way of signal for that end!

Meanwhile, such a book as Mr. Martin's is of very great utility. It describes the territory and population, the natural resources and productions, the trade, commerce, shipping, railways, the great cities, the manufacturing towns, and the shipping ports, of France. An alphabetical list, with clear, concise descriptions of the lesser towns and of their productions, with a text of the treaty of commerce existing between the two nations, comprise the contents of the volume. It is the very best guide-book that a traveller can take with him to France; and, even in its columns of statistics, there is much to interest a mind not readily given, but which will here be speedily led, to reflection. What we have said above of what the French hens are doing for our omelettes, and other matters in which eggs are required by us, might induce a belief that France lacked no eggs for her own use. But this is not the case. France herself imports eggs to the amount of nearly four millions of francs yearly. The value of her annual exports of the same small article amounts to nearly twenty-eight millions of francs. The exact value of the eggs France exported to England in 1865 was 850,959*l*. Our largest outlay, as the customers of France, is for silks. Our bill for that item amounts to ten millions, for raw, thrown, waste, knobs, husks, and silk-manufactures of Europe. The only other imported articles that exceed a million in value are butter, sugar, and woollen-manufactures. The largest bill incurred by France to us, is for cotton, which we supply (from various quarters) to the amount of about five millions; and she takes silk from us to the amount of nearly four millions. Wool, France takes to nearly the same amount; while, of the same unmanufactured article, we take from her far less than a hundred and forty thousand pounds. The smallest item set down to the account of France in 1865 was for wheat, "3*l*." Two years before she took of us to the amount of nearly four-and-twenty thousand pounds. On our side, the smallest bill we have to pay is for "Boot-fronts, 5,934 francs,"—under 240*l*.

The population of France may be stated in round numbers as being thirty-seven millions. Progress in this respect is slower in France than in any other European country, except Austria and Wurtemberg. At the same rate, the population of France would not be doubled in much less than two hundred years, while that of Great Britain doubles itself in little more than half a century. "It is not to want of space that this slowness in the development of the population can be attributed in France, as the country is by no means thickly peopled," Mr. Martin does not state to what causes the slow progress in question is to be attributed. They are various, and scarcely come, perhaps, within the scope of his subject. Many married women of fashion find themselves mothers not

with a natural joy but an unnatural regret; and the children, placed out at nurse, are said to have, generally, but a short lease of life. As a rule, large families are quite exceptional in France. Such boys as survive the nursing period live faster in the great cities, and die earlier than is the case with the less precocious youths in other countries. The growing organization of Europe, which, while it allows a youth to choose his calling, will compel him also to be a soldier, to risk or offer up his life in quarrels in which he has no concern, will tend to more purposes of sorrow than of glory. The statistics of the years of peace and of war amply show how much more may be made of a man in tilling a field than in fighting for it; and a moral to that effect may be drawn from Mr. Martin's volume.

The Peace of Aristophanes. The Greek Text revised, with a Translation into Corresponding Metres and Original Notes, by Benjamin Bickley Rogers, M.A. (Bell & Daldy.)

Aristophanes has certainly been fortunate in his English translators. Mitchell, though lax and exuberant to the last degree, is graceful, flowing and vigorous, and represents well that combination of satire, alternately humorous and indignant, with the forms of lyrical poetry, which is so marked a characteristic of his original. Frere's version, in spite of some diffuseness and prolixity, has qualities which make us wish that it had been made accessible to English readers by being published in the usual way and in a convenient shape, instead of being printed anonymously at a foreign press, and issued to purchasers in a form both costly and inconvenient. Walsh's unfinished work would have ranked high for wit, dexterity and accuracy, if the odious grossness by which it is disfigured had not sunk it into deserved neglect. And Mr. Rogers himself, by his translation of the 'Clouds,' published anonymously about fifteen years ago, has proved that he is fully worthy to pursue the path which has been trodden by predecessors so eminent. We are glad to be reminded by an advertisement printed at the end of the present volume that we recognized at the time the high merit of his performance, in which, as we justly said, "not only the meaning and metres of Aristophanes are faithfully represented, but also his tone and spirit: his sparkling wit, his pointed railery, his broad farce, his poetical flights, and the manly vigour of his sober moods." Compared with Frere or Mitchell, he has greatly the advantage in terseness and compactness, preserving far more of the form of the original; and though of course such closeness cannot be attained without occasional loss of freedom and spirit, it is surprising to see how little is really sacrificed. He sometimes clings to his author's skirts where we should have been better content to see him let them go; yet it would be the height of injustice to name the few errors of judgment which he may have committed in this respect in connexion with such gross and deliberate offences as were perpetrated by the other translator whom we have mentioned. Altogether, if the comedies of Aristophanes are to be naturalized in English, it would not be easy to find a translator more suited in every way for the task than Mr. Rogers has shown himself to be.

The work now before us seems to have all the merits which distinguished Mr. Rogers's former performance as a translation, while as a piece of critical editing it is decidedly superior to it. The one inferiority is in the play itself which Mr. Rogers has chosen to translate. The

'Clouds' is one of the most celebrated of the dramas of Aristophanes: the 'Peace' is comparatively little known. Even Mr. Rogers himself speaks of it as the tamest and least Aristophanic of its author's works. He censures it for its loose and disjointed structure, and for the clumsiness of a device which occupies a considerable portion of the first half of the play, the production of a colossal image of the goddess of Peace; he might have added that its first hundred and fifty lines are absolutely saturated with nastiness of the kind in which Swift took so morbid a delight. Its redeeming points, as he says, are its historical value as an exhibition of the feelings of the Athenians during the earlier part of the Peloponnesian War, and the poetical interest of its later scenes, where the peaceful enjoyments of rural life are dilated on with genuine sympathy, rising at times to high lyrical enthusiasm. On the whole, however, we find it difficult to account for Mr. Rogers's preference, except by supposing that during the years which have elapsed since he published the 'Clouds,' he has seen reason to alter his original plan, and is now more anxious to supplement the labours of his predecessors than to rival them, a supposition which is confirmed by the announcement in his Preface that he hopes shortly to publish a similar version of the 'Thesmophoriazuse,' which happens also to be one of the less known of the author's plays. Perhaps he may be right in this; for the interest which English readers would naturally find in Aristophanes is hardly likely to be so great as to carry them through a complete translation of the works of an author whom, we suspect, very few even of professed scholars ever read through in the original; while, on the other hand, it would be honourable to English literature that it should possess, sooner or later, adequate versions of all the dramas (with one obvious exception) of a writer who, as the greatest master of Athenian comedy, must always be of importance to the historical and literary student. The late Prebendary Wheelwright, if we mistake not, actually published a version of all Aristophanes' comedies in "familiar blank verse"; but we have never seen the book since its first appearance, more than twenty years ago; and the oblivion into which it has fallen proves that the literary public did not think it worthy of being ranked with the incomplete translations which we have mentioned as having preceded Mr. Rogers's, all of which, in their different degrees, are remembered by classical readers.

The special praise which we incline to attribute to Mr. Rogers is, as we have intimated, that he preserves much more of the form of the original than either Mitchell or Frere, while there is but little diminution of spirit to set off against the advantage thus obtained. And this praise we certainly consider a high one. The remarkable feature in the Greek drama, comic as well as tragic, as compared with the drama of our own nation, is the poetical form into which it is thrown from first to last. The ordinary dialogue is invariably in verse, more or less measured; and there are not only odes sung by the Chorus, but scenes of lyrical dialogue, generally carried on between the Chorus and one of the actors. To represent these lyrical scenes, as some translators of Greek plays have done, by ordinary blank verse, would argue as complete a misapprehension of their character as to render the ordinary dialogue into prose. A distinction, too, requires to be made between the ordinary dialogue in iambic trimeters and the passages where that metre is exchanged for the trochaic or iambic tetrameter. Whatever the Greeks may have felt about it (and the fact that the trimeter

should have been the general rule and the tetrameter the exception, is a proof that they had a feeling on the subject), there can be no doubt that to a modern reader the latter measure conveys the impression of poetical structure much more forcibly than the former. The English translators of Aristophanes, unlike some of the translators of Greek tragedy, have in general been tolerably careful to observe these distinctions; but there are degrees in conformity, and those who have succeeded in reproducing something of the general lyric effect of the Aristophanic drama have not always thought it worth their while to copy closely the various Aristophanic measures. It is possible, indeed, to copy them too closely, as Mr. Rogers has shown by a signal example. "In one instance," he says in his Preface, "I have endeavoured to reproduce with exactness a more complicated choral system; but the attempt was not so successful as to encourage a repetition." Assuredly he is right in his self-criticism. What can an English reader make of the following?—

These are the songs of the fair sweet Graces with beautiful hair,
Which it well becometh
This poet of wisdom to chant, while softly resting
Warbles the swallow of spring; and Morsinus no chorus gains,
No, nor Melanthius either.
Well I remember his shrill discordant clatter,
When the tragedian's chorus
He and his brother tutored,
Both of them being merely
Gorgons, devourers of sweets, skate-worshippers, and harpists,
Pests of old maids, rank, fetid as goats, destroyers of fishes.

This is merely an assemblage of discords; and (what is worth noticing) the jar given to the ear extends to the understanding, so that the reader is more puzzled to comprehend the meaning of the words than he would have been had they been presented to him with more usual and congenial cadences. We can understand the feeling which probably induced Mr. Rogers to retain the lines, though himself dissatisfied with them; but we think he would have done more wisely to expunge them. With this unfortunate exception, however, his management of the metres is uniformly judicious and pleasing. Even the English hexameters, into which he has rendered the hexameter dialogue between Trygeus and the quack soothsayer, do not strike us as inappropriate. We have more than once declared our agreement with Lord Derby as to the "pestilent heresy" of introducing that metre into English; but though we do not think it will ever give pleasure as applied to serious poetry, either original or translated, we quite believe that it has a mission in the case of poems like Mr. Clough's 'Bothie of Tober-na-vuolich,' of a mock-heroic nature; and so it may be used to represent a comic parody of the heroic style. In the following spirited lines, the metre of the Greek is not exactly represented, but the general effect is given. The Greeks in a body are supposed to be attempting to haul out the image of Peace from the pit into which War has thrown it: Trygeus is superintending their operations, and Hermes is cheering them on.—

TRYGEUS. We make no way, my comrades: we must try
A strong pull, and a long pull, all together.
HERMES. Yo ho! pull away.
T. Keep it up a little longer.
H. Yo ho! pull away.
T. Yes, by Zeus! a little stronger.
CHORUS. Very slow, now we go.
T. What a shameful dirty trick!
Some are working, others shirking:
Arise, ye shall feel the stick.
Yo ho! pull away.
H. Pull away, away, away.
T. Some of you still are designing us ill.
C. Ye who fain Peace would gain,
Pull and strain, might and main.
C. Some one's hindering us again.

Here is part of an anapestic prayer to Peace,

showing the mixture of genuine country feeling with personal satire which pervades the play:

Moreover we pray that our market-place may
Be furnished each day with a goodly display,
And for garlic and cucumbers early and rare,
Pomegranates, and apples in heaps to be there,
And wee little coats for our servants to wear;
And Bœotia to send us her pigeons and widgeons,
And her geese and her plovers: and plentiful creels
Once more from Copais to journey with eels,
And for us to be hustling, and tussling, and bustling,
With Morychus, Teles, Glanœtes, all
The gluttons together besieging the stall,
To purchase the fish: and then I could wish
For Melanthius to come too late for the fair,
And for them to be sold, and for him to despair,
And out of his own Medea a groan
Of anguish to borrow,
"I perish! I perish, bereaved of my sweet,
My treasure, my darling, embowered in her beet!"
And for all men to laugh at his sorrow.

We conclude with a charming little strophe, where the metre is analogous to, though not identical with, the Greek, and the sense accurately represented:—

O to watch the grape of Lemnos
Swelling out its purple skin,
When the merry little chirpings
Of the grasshoppers begin!
For the Lemnian ripens early:—
And I watch the juicy fig,
Till at last I pick and eat it
When it breatheth soft and big;
And I bless the friendly seasons
Which have made a fruit so prime;
And I mix a pleasant mixture,
Grating in a lot of thyme,
—Growing fat and hearty
In the genial summer clime.

These extracts will, we hope, be sufficient to justify the favourable opinion which we have expressed of Mr. Rogers's work as a whole, and induce those who wish to know more of the appearance which the 'Peace' of Aristophanes can be made to present in English to study the book for themselves.

The Book of the Sonnet. Edited by Leigh Hunt and S. Adams Lee. 2 vols. (Low & Co.)

THESE volumes, which contain many of the best sonnets written in England and America, can hardly prove unattractive. They are enriched, moreover, by an elaborate essay on the Sonnet by the late Leigh Hunt, and by a critical account of American Sonneteers by the co-editor, Mr. Adams Lee. In his essay, Mr. Hunt treats of the nature of the sonnet, of its development in Italy in relation to its "legitimate" form, and of the English Sonnet, which so often deviates from the legitimate standard. Mr. Hunt contends, in effect, that the sonnet is no arbitrary and capricious mode of composition, but the outgrowth of a need—namely, that for the expression of a poetical postulate and deduction in a form which should be just sufficiently long, and no more, for the purpose, and which should combine the fullest harmony of sound with the greatest economy of rhyme. We are inclined to agree with him; the sonnet is, practically speaking, a poem in a stanza, and, while possessing, with the Spenserian or any other stanza, a right to cultivation on its own distinct grounds, it has the further claim, which no other stanza, as a rule, possesses, of working out an idea completely within very short limits. A good deal of Mr. Hunt's acuteness and of the speculative fancy which made him a delightful—though not always a safe—commentator on things poetic, are evinced in such remarks as these:—

"There is an instinct of music in every kind of verse; and there is, or ought to be, a beginning, a middle, and an end in every kind of composition. Reason must naturally reason, and emotion speak, as well and consistently as it can; and music is only emotion singing. The poets who flourished while the sonnet was maturing were all, more or less, musicians as well as poets; the minstrels, their predecessors, had invariably, in the first instance, written both the words and the music of their compositions, though the tasks gradually

became divided; but every poet played on the lute or guitar; every poet accompanied his chant or his recitation with it; and the more musical the poet, the more he would feel the musical capabilities of what he composed. One improvement in this respect would produce another; verses, like musical bars, would be found to have their claims on variety of accent and pause; and final satisfaction of the ear might, naturally enough, suggest the settlement of a determinate amount of size in the sum total. Theories on such points may be pushed to extremes by enthusiasts, and niceties of intention be attributed where they did not exist; but as verse itself is often written without a knowledge of prosody, and music itself composed with little insight into the subtleties of its grammar, so feeling alone might have suggested those analogies of majars and minors, of tones, modulations, cadences, and harmonical progressions, the reality of which in sonnets of masterly execution will be admitted, more or less, by every good ear which is not unacquainted with the terms of the musical art. A sonnet is, in fact, or ought to be, a piece of music as well as of poetry; and as every lover of music is sensible of the division even of the smallest air into two parts, the second of which is the consequent or necessary demand of the first; and as these parts consist of phrases and cadences, which have similar sequences and demands of their own, so the composition called a sonnet, being a long air or melody, becomes naturally divided into two different strains, each of which is subdivided in like manner; and as quatrains constitute the one strain, and terzettes the other, we are to suppose this kind of musical demand the reason why the limitation to fourteen lines became not a rule without a reason, but an harmonious necessity."

—We protest, however, against his fastidiousness, when amongst his thirteen conditions of the legitimate sonnet, he includes the following:—

"Its rhymes must be properly varied and contrasted, and not beat upon the same vowel,—a fault too common with very good sonnets. It must not say, for instance, *rhyme, tide, abide, crime*; or, *play, gain, refrain, way*; but contrast *i* with *o*, or with some other strongly opposed vowel, and treat every vowel on the same principle."

—It is enough to say, that the majority of approved English sonnets utterly violate this requisition, and that the very nature of rhyme would make compliance with it difficult and strained.

The paper by Mr. Adams Lee on American Sonnets and Sonneteers, is interesting as a narrative, and in its criticism only errs amiably on the side of over-appreciation. The energy of Mr. Boker and the elegance of Mr. Percival might, for instance, have had a more willing recognition from the reader, if their merits had been presented to him with a more moderate demand for admiration. The division of the book, however, cannot be uninteresting, which, besides the contributors just mentioned, includes Bryant, Longfellow, Bayard Taylor, Aldrich and Lowell, to the last of whom we think the highest place must be given amongst American sonneteers. It is undeniable that the productions of these gentlemen are associated with others of an inferior kind. Nor can we affirm that the American ladies shine in this class of composition. Amongst them, by the way, is comprised, for no sufficient reason, Mrs. Frances Kemble, who always writes with feeling, suggestiveness and melody.

NEW NOVELS.

The Forlorn Hope: a Novel. By Edmund Yates. 3 vols. (Tinsley Brothers.)

THOUGH 'The Forlorn Hope' will not be so widely popular as 'Broken to Harness,' we have no hesitation in recording our opinion that the

last and slightest of Mr. Edmund Yates's works of fiction contains more good work and gives higher promise of future achievement than any of his other novels; and when we speak thus of a story that is painful throughout, and ends without a gleam of happiness, readers may rest assured that its excessive mournfulness is atoned for by excellencies of no common kind. Foremost amongst the good qualities of the book are the cleverness and freedom from exaggeration with which the numerous characters are put upon the canvas; and prominent amongst its good points is a position so impressively dramatic and pathetically suggestive, that the author will doubtless experience the qualified pleasure of seeing it speedily reproduced without acknowledgment by playwrights and younger novelists. The story opens in the Highlands of Scotland, at the seat of a wealthy proprietor, Kilsyth of Kilsyth, who is represented, probably by a clerical slip, as being a member of the House of Commons and *lord lieutenant of his county*; and the interest of the sequel depends mainly upon Madeleine Kilsyth's relations with Dr. Wilmot, a rising London physician, who is making holiday in North Britain, when he is abruptly summoned to Kilsyth, to attend the laird's lovely daughter in a severe attack of scarlatina. Having brought his patient through the critical period of her malady, the physician lingers at Kilsyth, reluctant to withdraw himself from the fair and high-born girl whose life he has saved at the cost of his own heart. As Madeleine is tenderly disposed to her preserver, he might make her an offer of marriage with a fair chance of success were he altogether at his own disposal; but unfortunately he has in London a wife, for whom he has long since ceased to cherish any affection, and who, nursing in sullen silence a bitter sense of his neglect, persists in caring for the man who, to use mild terms, regards her as nothing better than a respectable embarrassment. Some of the cleverest writing in the book is that which analyzes the nature of this neglected and secretly resentful wife, who remains in London, maddened by baseless suspicions and cruel rumours of her husband's devotion to Miss Kilsyth, until her fury results in a desire for the rest of death. Whilst the wife thus suffers, and not without cause, the husband continues in attendance at Kilsyth, where affairs advance to a sentimental complication, that tends more to the excitement than the moral elevation of the reader. Besides gaining Madeleine's love, without sinking to the baseness of expressly soliciting it, the Doctor wins her step-mother's affection without suspecting his evil fortune. Thus stands the game of cross-purposes and unwise desire when Dr. Wilmot returns to London, and is met at the door of his house with an announcement that his wife has died unexpectedly, after a brief attack of illness, following on an apparently trivial derangement of health. The facts of her death occasion no less perplexity than consternation to the husband, who, painfully conscious that his neglect might have caused the preliminary indisposition, is unable to account for her sudden and peculiar end. Amongst other matters connected with his wife's death, the disappearance of a signet-ring which she habitually wore is a circumstance that provokes his curiosity and suspicion. At last light breaks upon the mystery, and the puzzle meets with a solution that is no less hideous than manifest. On preparing to open a certain cabinet, which stands in his consulting-room, and contains, together with other special possessions, a case of subtle poisons, Dr. Wilmot sees at a glance that its lock has been burst. A terrible suspicion causes him to open the doors of the

private chest, and examine the box of poisons, when he comes upon conclusive proof that the contents of "the small mahogany case" have been touched by an unauthorized hand. "He took the bottles out one by one, examined their seals, and held them up to the light. All safe for nine out of the number; but as he touched the tenth, the capsule, with the leaden seal attached to it, fell off, and Wilmot discovered, with ineffable horror, that the bottle, which had contained one of the deadliest poisons known to science, was half empty. He set down the case, and reeled against the corner of the mantelshelf near him, like a drunken man. He could not face the idea that had taken possession of him: he could not collect his thoughts. He gasped as though water were surging round him. Once more he took up the bottle and looked at it. It was only too true: one-half the contents was missing. He closed the case, and pushed it back into its place. It struck against something on the shelf of the cabinet. He felt for the object, and drew out *his wife's seal-ring*. And now Chudleigh Wilmot knew what was the terror that had seized him. It was no longer vague: it stood out before him clear, defined, unconquerable; and he groaned, 'My God! she destroyed herself!'"

Very cleverly does Mr. Yates set forth the effects on Wilmot's intellect and moral nature of this ghastly discovery; and with equal ingenuity and pathetic force he continues the story—showing how Lady Muriel Kilsyth's love of the man who loved her step-daughter was one of the influences that brought about the girl's lamentable marriage with Ramsay Caird, and how that marriage completely separated Madeleine from Wilmot, until the latter was summoned to attend her in the illness that closes with her death. Prose fiction seldom gives anything more truthful or more delicately touched than Mr. Yates's picture of the closing intercourse of Dr. Wilmot with Madeleine, to whom, even as she is dying, he reveals his love in such terms that, instead of wounding her wifely honour or shocking her womanly goodness, the declaration draws from her an expression of gratitude. Indeed, all that relates to Madeleine's last illness is excellent. But Mr. Yates has erred in not relieving the deep mournfulness of this best part of his book by a happier ending. Not content with sending Madeleine to another world, he drowns her husband in the Seine, plunges her father in incurable gloom, consigns Lady Muriel Kilsyth to the torture of incessant remorse, dashes the brightness from Ronald Kilsyth's remaining days, and leaves Dr. Wilmot a prey to despair.

Sybil's Second Love. By Julia Kavanagh. 3 vols. (Hurst & Blackett.)

"Once upon a time" a certain Mrs. Charlotte Smith wrote novels. She was an exceedingly clever woman and not an ungraceful poetess (as her 'Ode to the Poppy' manifests), the friend of Hayley, who, however "incoherent in his proceedings" (so he was described by a contemporary), had the happy touch which finds out genius:—witness his regard for Blake, repaid by Blake's lampoons—witness his generous, efficient admiration of Cowper. And the author of 'The Old Manor House,' and other tales now forgotten, save by one or two people, was, in point of literary merit, not unworthy of being distinguished by such friendship. Mrs. Charlotte Smith's stories, however, with all the descriptive grace and pathos they displayed, were rather dreary; filled with dull sorrow, and details of those petty wrongs and oppressions which eat away the heart, without exciting much terror or pity among the bystanders. We have been reminded of her tales and the

saddening impression they left by this new novel from the pen of Miss Kavanagh, on whom, as a novelist, Mrs. Charlotte Smith's mantle might have fallen. She, like her predecessor, has power and feeling, and she writes our language well; but she worries more than she interests her readers,—irritates their curiosity rather than excites their sympathy. This last novel by her begins with a series of disagreeable mysteries, which succeed one another in sudden jerks. All, we concede, are necessary to her plot, but in the form presented they remind us of nothing so much as of the puppets spasmodically entering and departing in the moving dramas played at the Théâtre Gringale, in the Elysian Fields of Paris. Many of them, however, will hardly be found mysteries at all, save by the veriest tyro in the art of novel-reading. It is clear that odious Mr. Smith, the catastrophe of whose life caused all the troubles of the tale, had a strong hold on the fortunes of Sybil Kennedy's "secretive father." It is no less clear that Uncle Edward was not in very deed and truth Sybil's uncle, and that Miss Kavanagh destined him to be her husband. It is, thirdly, clear that a secret understanding subsisted between him and that adorable creature Miss Blanche Cairns, whom Sybil, in her silly enthusiasm of girl-friendship, forced upon her family, to their universal disgust. Fourthly, we were early aware that the sensual beauty (whose falsity of nature is too transparently displayed to have deceived even so bright and trusting a creature as Sybil) had set her heart on the loaves and the fishes, the "rich viands and the pleasurable wine," the velvet robes and the Aubusson carpets, which Mrs. Kennedy the second thought she could command. The three successive explosions of all the above combustible materials, so elaborately accumulated by Miss Kavanagh, thus lose somewhat of the surprise and effect intended by the author. Then, we cannot conceive a man so strong in character, and so conscious in his innocence and integrity, as Uncle Edward, alias Dermot, quailing before the depreciating talk of a set of idlers in a French provincial town. Mrs. Ronald and her set are virtually a feeble repetition of the Queen of the Hill, and her coterie, in Lord Lytton's 'Strange Story.' Miss Kavanagh appears to have changed her mind in regard to Sybil's first love, the French *Vicomte*. She "cast him on" (to use a knitting phrase) as a poor, high-minded nobleman. She continues his career by proving him to be an aristocratic pauper, who submits to be married for the sake of a fortune. No doubt, such bargains and barter have been, and will be again, not unfrequent in French society, so long as marriages are made, in place of making themselves; but the effect produced is profoundly disagreeable—and, to boot, contradictory of every first impression of the character. Then Miss Glyn and Mrs. Mush, a pair of accessory figures, the one all honour, the other all sweetness, want life and breath. This novel would not have been analyzed with such close attention were it the work of a worthless writer; but to one so accomplished in her art as Miss Kavanagh, it is well worth while to say, "Turn towards the sunshine."

My Sister Dagmar: a Tale. By C. A. M. W. 2 vols. (Newby.)

APPARENTLY written by a young woman who cherishes a feeble fondness for painted glass and ecclesiastical millinery, and finds pleasure in prating about clerical orders and the good that would result from a general revival of the monastic system, 'My Sister Dagmar' is chiefly noticeable amongst foolish works of fiction for its reproduction of a romantic crea-

tion that plays an important part in the novels which used to make our great-grandmothers shiver in their shoes. The malicious negro whose tongue has been plucked out by the roots, and whose malignant influence works the ruin of all innocent mortals who rouse his disapprobation, is a personage whom we never expected to encounter again in the pages of a bran-new novel of the season; but life is a succession of surprises, and here we are once more face to face with Saffo, the mysterious mute, noting with abhorrence his "atrocious grin" and "mocking salaam." It is almost needless to observe that, after perpetrating a series of diabolical outrages upon human nature, "this wretched, guilty mute, black Saffo, meets with a terrible end," expiring under the death-grip of an infuriated ourang-outang, as soon as the story no longer requires his diabolical assistance. Of all the persons who suffer from the machinations of this repulsive and speechless African no one fares worse than "my sister Dagmar," an altogether untaught and unspeakably lovely girl, whose rare beauty eventually exalts her to the ranks of the high aristocracy, as the wife of Lord Sabine de Chilham, on the death of which unspeakably imposing peer she becomes a Sister of Mercy, and devotes her vast wealth to the restoration of Theydon Abbey and the establishment of a convent for Sisters of Mercy. "What a stir there was throughout the length and breadth of the land," runs the story, "when it was publicly manifested that the widowed Lady Sabine de Chilham had become possessed of the property only to rebuild the abbey on the consecrated site, to transfer it to the Benedictines at N—, and to erect on the site of the Maud-Chapel Farm a spacious Home and Orphanage for the Sisters of Mercy, where, in aftertimes, Sister Ermenild still presided as Superior of the community. . . . People shook their heads and whispered that such things ought not to be tolerated; they ought not to be permitted by law; they were absolutely treasonable." That the people were very foolish for thus shaking their heads and objecting to Lady Sabine de Chilham's proceedings, the author shows with characteristic logic and grammar in the place where she says, "The restoration of conventual buildings at Theydon have indeed proved that religious communities are powerful appendages to the parochial system; for throughout the length and breadth of the British Isles are there not countless British heathens?" Amongst other notable expressions of thought with which this astounding writer on ecclesiastical art and doctrine entertains her readers, the following passage is not the least comical:—"The poet Coleridge calls a Gothic cathedral 'frozen music,' a comparison which is singularly apt and forcible. Ely Cathedral falls upon one's eye as an Æolian harp upon the ear; Durham may be compared to the solemn sound of a trumpet; Lichfield is like one of Handel's melodies—substantial, though laden with ornamentation; Rochester is like a psalm tune; Canterbury an oratorio; but Westminster is the music to which history has chanted her hymns." It will be interesting to see if the peculiar direction of C. A. M. W.'s foolishness will secure respectful treatment for her in certain quarters.

A Manual of Weathercasts and Storm Prognostics on Land and Sea; or, the Signs whereby to Judge of Coming Weather. Compiled by Andrew Steinmetz. With Diagrams. (Routledge & Co.)

Mr. Steinmetz has, in this little book, given us a wonderful shilling's worth, none the less

valuable because it is as it is represented to be,—a compilation, seeing that the weather is the subject above all others in which everybody thinks he has a perfect right to start a theory, and ride it to death, regardless of his reader's feelings. Mr. Steinmetz remarks in the first line of his Preface that "the progress of all real science is towards condensation, not only as to facts, but also in the laws deduced from them." This is the key-note of his book, and we find the facts mingled with very pleasant reading. Let us give two or three instances of this. We not only get a very fair *aperçu* of the atmospheric apparatus of our planet, and of the reason for prevailing winds in certain districts, but we are told that not only in modern London, Paris, and many other continental cities, but even in ancient Pompeii, the west-end is, and was, the most pleasant, and therefore most fashionable, quarter. Some of our readers will also, for the first time, learn of several rivals of the great St. Swithin:—"In France, St. Medard's Day, (June 8) and the days of Saints Gervais and Protais (June 19), have a similar character ascribed to them, with the same number of forty days' rain.—

St'il pleut le jour de Saint Médard,
Il pleut quarante jours plus tard;
S'il pleut le jour de Saint Gervais et de Saint Protais,
Il pleut quarante jours après."

St. Vincent is much kinder to us mortals:—"The ancient remark on his day was couched in somewhat obscure terms:—'Vincenti festo, si sol radiet, memor esto.' . . . The matter was a mystery to modern investigators of folklore, until a gentleman residing in Guernsey, looking through some family documents of the sixteenth century, found a scrap of verse expressed in old provincial French as follows:—

Prends garde au jour St. Vincent,
Car ay ce jour la volée et sens
Que le soleil soiet clor et beau
Nous erons (aurons) du vin plus que l'eau."

A very pleasant prospect!

We have also chapters dealing with weather prognostics from ravens, swallows, cats, gulls, asses, cocks, flowers, salt, catgut, and a host of other things; signs from sunrise and sunset, from stars and rainbows, and even shooting-stars, which latter topic is further discussed in an appendix. Here we beg to join issue entirely with Mr. Steinmetz, who nevertheless is evidently perfectly conversant with the modern theories as to their origin, and is well acquainted with the literature of the subject. It only shows us how long a notion takes to die out. While meteors and shooting-stars were supposed to be produced by exhalations of sulphur and so forth, it was impossible to disconnect them from atmospheric perturbations. Hence, till a very short time ago, during their apparition, barometers and thermometers were read with as much assiduity as they were by that French prefect whose town was visited by a celestial messenger in the shape of a *leg of mutton* (which it was afterwards known had fallen from Nadar's balloon). If a hurricane will occur on the 10th of August or the 14th of November, we may always prognosticate a running accompaniment of shooting-stars; but to reverse this would be as absurd as it is contrary to the facts. The retrogression in May however, and other possible slight influences on the temperature, are other matters; but if shooting-stars have anything to do with it, and we think M. Deville has almost proved his case, it is as much to their *absence* from the atmosphere as to their *presence* in it that it must be ascribed.

Mr. Steinmetz gives us a very useful account of cloud-forms and modifications, and for the benefit of those who do not possess Howard's admirable plates, there is a frontispiece in which the root-forms are represented. The prognostics

of the weather to be gathered from the observation of clouds are also stated at some length; but this part of the book would certainly have been more complete had more of the *rationale* been given,—*why* it is, for instance, that flat-bottomed clouds and a mackerel sky betoken fair weather?

The moon—the Phœbe of Virgil—

At, si virgineum suffuderit ore ruborem,
Ventus erit: vento semper rubet aurea Phœbe—

comes in for her share, and the unmistakable signs of her influence, in the tropics at all events, are, we are glad to see, stated. Perhaps, in a future edition, we may hear somewhat more on this point, for we do not find any notice of Mr. Harrison's papers recently communicated to the Royal Society, and Horsburgh's 'Directory' gives a most useful account of lunar prognostics. Might it not also be stated *why* the turning up of the horns of the new moon is a sign of fine weather? Were this attempted, it would at once be seen that this may follow from several causes, first from refraction strong enough to throw up the lower portion of the crescent more than the upper one. This cause would indicate the presence of much aqueous vapour, and rain might naturally be expected; secondly, from the position of the moon in her orbit; thirdly, from the distance of the sun below our horizon: this, *cateribus paribus*, would throw the time of the appearance into the winter months.

In addition to these lighter matters, Dove's law of storms, and the work of the Meteorological Department of the Board of Trade are considered at some length, and we have one chapter devoted to the barometer, and another to cyclones, both extremely useful; in fact, Mr. Steinmetz has done his work well.

Prose Works of John Greenleaf Whittier. (Trübner & Co.)

Character and Characteristic Men. By Edwin E. Whipple. (Trübner & Co.)

A Yankee in Canada. With Anti-Slavery and Reform Papers. By Henry D. Thoreau. (Trübner & Co.)

Two nations like Great Britain and the United States, speaking a common language, and each possessing a copious literature, have no excuse for not knowing one another, and ought to be preserved from many of the misunderstandings which are likely to disturb the intercourse of countries that have not the same means for arriving at a state of intimacy and mutual confidence. The distance that geographically divides them offers no difficulty that necessarily precludes them from close and thorough union in fields of sentiment and opinion; and so far as America is concerned, there appears no disinclination to profit by the circumstances which enable the two great divisions of the English race to join hands over the wide waste of intervening waters, and become fellow countrymen in thought and aspiration. Though their cultivated classes have not the same abundance of ripe scholarship and profound learning as the corresponding grades of English society, the Americans are, upon the whole, better educated, and more generally disposed to intellectual exertion, than ourselves. Their most humble citizens can read, and several of their social conditions incline the general mass of their people to spend far more time and attention on current literature than ordinary Englishmen devote to the same source of enlightenment and diversion. It has been recently observed by an intelligent tourist that the average American spends two or three months of each year on long journeys, and the rest of his year in the seclusion of a home, where the hours not devoted to

business are passed in a tranquillity that contrasts strongly with the bustle and excitement of the monstrous hotels in which he is periodically encountered by the English travellers, who frequently make the pleasant mistake of supposing that he habitually lives amidst the stir and bustle of those immense caravanseras. Alike on his journeys and in his home the American is a great consumer of books. In the railway car, and on the river-boat, he relieves the tedium of locomotion by the excitements of belles-lettres; and on re-crossing the threshold of his own door he bears within his trunks and capacious pockets a liberal addition to that stock of light literature through which his children form more or less accurate conceptions of the great world that lies beyond the narrow bounds of their personal experience.

That the literature thus brought from the bookstall to the fireside is invariably of a very high order no one would venture to assert; but it may be fairly advanced in its behalf that, whilst it comprises the finest and soundest books of our best modern writers, it contains only a small proportion of the unqualified trash that yearly proceeds from the printing-presses of London. Rated at the lowest its general character is something superior to that of any circulating library in London, for whilst it embraces reprints of all the good, or in any way meritorious, volumes produced in this country, its catalogue seldom makes mention of the feeblest and least artistic of our books of the season. It is difficult to say exactly how much of its bulk is drawn from English sources, but we shall not be far wrong in computing that our writers produce at least three-fourths of the mass; and, as we have before intimated, this prodigious supply of English literature, from the pen of Queen Victoria's subjects, is, for the most part, made up of our superior books,—those books that in trade parlance are termed standard works. Besides our finest poetry and strongest fiction, it numbers our best biographies and histories, as well as our more popular works on philosophy and science. So far as the American "trade" and public are concerned, we have little reason to feel grateful for the compliment thus paid to our literature; but notwithstanding their soreness and sense of grievance on the question of international copyright, English writers, no less than the general body of intelligent Englishmen, regard the high popularity of their works throughout the Union as a matter of congratulation. So long as they make our books their daily companions, the Americans, knowing what is best in our national thought and tendencies, will make allowances for what is least pleasing in our temper and action; and, familiar with our finer characteristics, they will continue to cherish for us those sentiments of personal affection and deep-rooted respect which have ere now turned the scale in favour of peace, at moments when a rupture between themselves and "the old country" seemed inevitable.

But whilst the Americans are daily readers of our literature, and through it constant observers of the best features of our political and social existence, it is matter for regret that England does not take a corresponding interest in the native literature of the States. Of course there is an imposing roll of American authors who have been thoroughly adopted as captains of thought by the intellectual rank and file of this country. Longfellow is not less popular in London than Tennyson in New York or Boston; Cooper is read in Old almost as widely as Walter Scott in New England; the novels of Washington Irving are as much works of universal and permanent interest in the cities and

villages of Great Britain as the tales of Charles Dickens are affairs of familiar conversation throughout the Union; Prescott, Bancroft, and Holmes are names that glitter on the shelves of every well-furnished library on this side of the Atlantic.

In Mr. Thoreau's case, the respect which we naturally feel for a graceful and manifestly conscientious writer, is modified by our grave differences of opinion with him on his most important topic. A cordial admirer of John Brown, he will not permit himself to see anything to censure or regret in the conduct of that rude enthusiast. On this matter we have spoken our mind in time past; and Mr. Thoreau advances nothing that induces us to change our opinion of his hero, concerning whom, however, he remarks with some humour and justice, "Editors persevered for a good while in saying that Brown was crazy; but at last they said only that it was 'a crazy scheme,' and the only evidence brought to prove it was that it cost him his life. I have no doubt that if he had gone with five thousand men, liberated a thousand slaves, killed a hundred or two slaveholders, and had as many more killed on his own side, but not lost his own life, these same editors would have called it by a more respectable name." Amongst the twelve essays that make up Mr. Whipple's volume, there are two that will be perused with especial interest by English readers, a shrewd and sympathetic inquiry into "The English Mind," and the best criticism on Thackeray that has hitherto come under our notice. The selections from John Greenleaf Whittier's prose writings comprise fiction and criticism, biographical portraiture, and historical statement. The longest and most ambitious contribution is 'Margaret Smith's Journal,'—a diary composed in the fashion of Mrs. Godolphin's diary and Lady Willoughby's diary, and attributed to a young lady who made the voyage from England to Boston in 1678. Of this composition the author says, justly, "The intelligent reader of the following record cannot fail to notice occasional inaccuracies in respect to persons, places, and dates. . . . Its merit consists mainly in the fact that it presents a tolerably life-like picture of the past, and introduces us familiarly to the hearths and homes of New England in the seventeenth century." After this composition, the author gives us a series of excellent biographical studies, the persons illustrated being John Bunyan, Thomas Ellwood, James Nayler, Andrew Marvell, John Roberts, Samuel Hopkins, Richard Baxter, William Leggett, Nathaniel Peabody Rogers, and Robert Dinwiddie. Like Mr. Thoreau, Mr. Whittier gives us a paper on Carlyle; but whereas Mr. Thoreau takes a survey of our literary veteran's entire career, Mr. Whittier directs his attention to a single point in it, the well-known 'Occasional Discourse on the Negro Question,' in which Mr. Carlyle not only proclaimed his intense aversion and scorn for the negroes of our West India settlements, but recommended that, under certain circumstances, they should be reduced once more to slavery. "Black Quashee," ran this astounding manifesto, "if he will not help in bringing out the spices, will get himself made a slave again (which state will be a little less ugly than his present one), and with beneficent whip, since other methods avail not, will be compelled to work." Since Mr. Carlyle's action with respect to the massacres of unoffending peasantry, and the flagellations of women in Jamaica cannot be rightly understood, unless it is viewed in connexion with his avowed opinion about the "beneficent whip" of the slave-driver, Mr. Whittier's paper—reminding us of the article in *Fraser*, and at the same time

replying to it with admirable effect—appears at an opportune moment.

OUR LIBRARY TABLE.

Life in a French Chateau. By Hubert E. H. Jerningham. (Hurst & Blackett.)

As a specimen of what may be called genteel authorship, this carefully-printed little volume may be fairly laid on any velvet-covered table in any "lady's chamber." Yet it does not rise above the level of innocuous literature. The inner life in a family belonging to the old nobility of France is a pleasant thing to partake of. The unselfish courtesy, the high breeding, the exquisite grace of manner, apart from anything like formality, the willingly admitted deficiency in luxuries belonging to times gone by, the faithful adherence of devoted family friends, who have grown into the household through a series of long years of service, make up a picture in which there is an honest and peculiar charm. Shortly it will fade from the wall, to be no more seen. But Mr. Jerningham has neither the palette nor the touch wherewith to paint it. His book is an amiable and a grateful one; but his pencil is weak, and his discrimination of "the humours" of men and women not lively. The author recommends himself as a gentleman more than his book recommends itself as a book.

Specimens of Early English, selected from the chief English Authors, A.D. 1250—A.D. 1400. With Grammatical Introduction, Notes, and Glossary. By R. Morris. (Oxford, Clarendon Press.)

A century and a half has elapsed since Elizabeth Elstob published her 'Rudiments of Grammar for the English-Saxon Tongue, first given in English;' "being very useful," as the title-page added, "towards the understanding our ancient English poets and other writers." The book has a quaint dedication to the Princess of Wales, and a quainter preface addressed to Dr. Hickee. It was a very creditable attempt to induce the English to learn something of what was really the mother-tongue, and a gallant bishop, whom Elizabeth Elstob quotes, declared that no better "critic of such tongue could be found than a lady." Since that period, many learned persons have followed in the path in which Miss Elstob set out. Few have done so with such success as Mr. Morris, whose volume is not only a grammar, but a collection of well-selected reading and a dictionary, all in one. It will surprise some, perhaps, if we say that they who cannot read this book are ignorant of English, but the fact is incontrovertible nevertheless, and the task of mastering their own language is rendered easy by the clearness, good taste and judgment of this accomplished author.

Scriptores Attici, for the Use of Harrow and other Schools. By the Rev. H. M. Wilkins, M.A. (Longmans & Co.)

This is a collection of extracts, chiefly from Xenophon's less familiar works, with others from Thucydides, Plato, Aristotle, and Lucian. Those likely to present greater difficulty are furnished with more explanatory aid in the notes at the end, which are almost exclusively grammatical, the reader being referred to classical dictionaries and histories for other needful information. It is to be regretted that in the text there are no references to the notes, nor in the notes any very specific ones to the text. In other respects the book is well suited for the middle forms of public schools.

Ghosts' Wires: a String of Strange Stories. Illustrated. (Office, Red Lion Court.)

This is a collection of stories that are supposed to have been told by six widows closeted in winter, while, unseen, their husbands' ghosts listened. More than one of these is sensational with a vengeance. One is a poor thing. All have a taint of coarseness in their grain,—arude, noisy vulgarity, which reduces the value of that success they deserve. The stories appear to be by different hands; at any rate, they differ greatly in merit as in manner; this is apart from the defects just named. Probably the best is 'A Tale of Powder and Patches,'—a legend of the American war, which is not more than sensational enough to suit the purposes of an Adelphi melo-drama. 'A Tale of

Bleeding-hart Yard' would serve a transpontine theatre with outrageously startling incidents, and glut the senses of the galleries anywhere. To any one who wants to get himself "appalled" at a cheap rate, and does not mind the rankness of the manner, we commend this publication. In short, it is a cleverly executed, but very crude affair, not the best part of which is supplied by the illustrations, one or two of which, by Mr. McConnell, are not less curiously vulgar because they have a dash of the "genteel" in them.

Days in Rome—[*Römische Tage*, von Louis Ehler]. (Berlin, Guttentag; London, Williams & Norgate.)

So much has been written about Rome that we are not surprised at the author of the present volume adding little to our existing stock of knowledge. A diary of one winter passed in visiting the same old round of churches and galleries, marvelling at the pictures and statues at which all the world has marvelled, and dwelling on the abuses of a government which are scarcely less familiar, can only present points of novelty if the diarist himself is original. But this praise is not to be accorded to Herr Ehler. He probably means well; he no doubt enjoyed himself at Rome, and he wishes others to have an equal pleasure. And his raptures are all the more sincere from his disrespect for the Papal régime, his statement that the Bourbons are worse than the malaria, and his repartee to the Custom-House officer who seized the Italian newspapers in which his boots were wrapped, and who told him that no newspapers but Roman might be used for that purpose. "Quite right!" Herr Ehler exclaimed, "the Roman papers are just fit for it." But even a German epigram does not justify a German volume.

Practical Guide for the Manufacture of Paper and Boards. By A. Proteaux, C.E. With Additions by L. S. Le Normand. Translated from the French, with Notes, by Horatio Paine, A.B., M.D. To which is added, *A Chapter on the Manufacture of Paper from Wood in the United States*. By Henry T. Brown. Illustrated. (Philadelphia, Baird; London, Low & Co.)

PERSONS interested in the manufacture of paper, especially young men who are preparing themselves to enter business as producers of the commodity, will read with attention this comprehensive and minute account of the materials, mechanical contrivances, and chemical processes employed in the fabrication of a material of which literary enterprise is only one amongst many consumers. To persons uninitiated in the mysteries of the craft, the number of those materials and processes will be a cause of surprise; and many readers personally engaged in the manufacture will learn for the first time, from the pages of this book, the nicety with which manufacturers of the most scientific and careful kind classify their different qualities of the same material. One smiles at hearing that there is a constitutional difference between town and country rags; that just as countrymen are stouter than town men, rags from villages are robuster than city shreds. The "quality of rags," says M. Proteaux, "varies very much, according to the source from which they are obtained. Those collected from great centres of population are fine and white, but not strong. The use of concentrated lyes in bleaching the clothes has considerably injured the resisting power of the fibres. They are, so to speak, burnt, tear easily between the fingers, and suffer a considerable waste during their transformation into paper. Country rags, on the other hand, are coarse, of a greyer appearance, but strong, and containing many mending pieces nearly new. As we shall see later, these kinds are very valuable to give body to the paper." In his classification of materials, M. Proteaux mentions no less than forty-five kinds of rag. These refuse shreds are bought, by weight, from collectors who have recourse to various artifices to raise the ponderosity of their accumulations. "To increase the weight of their rags, some dealers wet them. M. Piette, formerly a paper-manufacturer, tells us that he has seen rag-men take their wares to the bank of a stream, spread them out in layers, sprinkle them successively with water and fine sand, and then

shove the whole into a bag. We mention this as a fact, which we desire to believe is of very rare occurrence, in order to show how far a want of good faith may be carried." As substitutes for rags, which are steadily growing rarer, and consequently costlier, many textile materials are in actual and successful use, and as many more have been proposed for consumption in the manufacture of paper. In his list of the former class of materials, the author mentions: abaca (Manilla hemp), agave of Cuba (American aloe or century plant), cultivated hemp, white hemp of Hayti, Indian hemp, cotton, acacia, fibres of aloe, Spanish broom, silkweed, hops, jute (Bengal hemp), down of the date-tree, common flax, Chinese hemp, textile mallows, paper mulberry, Chinese nettle, New Zealand flax, fibres of false aloe, esparto, linden-tree, yucca. Strangely numerous, also, are the different kinds of paper between coarse wrapping and compact drawing-paper, between cream-laid letter and bibulous blotting-sheets.

The Mission of Great Sufferings. By Elihu Burritt. (Low & Co.)

THIS is a little volume of somewhat irregularly conceived and executed disquisitions on the purifying and elevating effects of troubles and large sacrifices on nations and individuals. It is written with much force of expression, and contains not a few repetitions of descriptions and sentiments, with a somewhat needlessly-obvious aim to exalt the virtues and magnanimity of the people of the States of North America. Tracing the growth and culture of patriotism, the author includes many achievements of ancient and current times, from Greece to the United States. These, presuming he addresses a home audience, are often extremely happy, although they are slightly tinged with partisanship. For readers of a larger circle, the earlier chapters of the text are better adapted, both as regards the superior taste and breadth of their treatment. In so popular a book it is not an uncommon thing to find that the author has accepted that view of historical records of facts which best suits his purpose, and has not taken pains to verify the truth of the appearances which are familiar to all of us. For an example of this defect, we may instance the reference to the story of Edward the First of England and the burghers of Calais. With greater defects than these the book would not be less acceptable by those whom the author addresses. The theme is one of the oldest in Christian literature. Its literary value here is in the strong personality of the writer, his earnestness and good intentions.

We have on our table *My Pilgrimage to Eastern Shrines*, by Eliza C. Burt (Hurst & Blackett), a pretty book, by an amiable writer, in which the Asian mystery is regarded from a young lady's point of view. — *Ecce Deus*: Essay on the Life and Doctrine of Jesus Christ, with Controversial Notes on 'Ecce Homo' (Edinburgh, Clark). — *The First Age of Christianity and the Church*, by John Ignatius Dollinger, D.D., translated by Henry Nutcombe Oxenham, M.A. (Allen). — *Scriptural Studies: Our Church and Our Times*, by the Author of 'Thoughtful Moments' (Saunders & Otley). — *Unspoken Sermons*, by George MacDonald (Strahan). — *The Wholesome Words of Jesus Christ*: Four Sermons preached before the University of Cambridge, in November, 1866, by C. J. Vaughan, D.D. (Macmillan). — *The Calm Hour*, by L. M. M. (Hamilton & Adams). — *Letters on the Evidences, Doctrines, and Duties of Christianity*, by Olinthus Gregory, LL.D., with a Biography of the Author, and an Analytical and Critical Review of the Work, by the late Robert Hall, M.A. (Wesley). — *The Eternal Gospel*; or, *the Idea of Christian Perfection*: a Tract in Two Parts, by R. W. Mackay, M.A., Part I. (Williams & Norgate). — *The Monthly Packet of Evening Readings for Members of the English Church*, New Series, Vol. II. (Mozley).

LIST OF NEW BOOKS.

An Author's Children, 18mo. 1/6 cl. swd.
Anderson's The Poor of Edinburgh and their Homes, 12mo. 1/6 cl.
Athlete (The) for 1866, 12mo. 2/6 swd.
Atkinson on Change of Air—Atmospheric Pressure, cr. 8vo. 4/6 cl.
Clarke's Clockmaker of St. Laurence, 18mo. 1/6 cl.
Collis's Praxis Latina Primaria, 12mo. 2/6 cl.
Cooper's Science of Spiritual Life, 8vo. 6/6 cl.
Cox's Manual of Mythology, 12mo. 3/6 cl.

Davenport's The Dawn and the Object, 2 vols. post 8vo. 21/
Francis's (Francis) Book on Angling, Plates, post 8vo. 18/ cl.
Freeman's History of the Norman Conquest, Vol. 1, 8vo. 18/ cl.
Grey (Earl), Correspondence with William the Fourth and Sir H. Taylor, 1830-32, 2 vols. 8vo. 30/ cl.
Hazard's London Diocese Book, 1867, cr. 8vo. 2/6 cl. Imp.
Howell's Few Stray Thoughts from Shakespeare, post 8vo. 2/6 cl.
James's (Mrs. Muriel, or Social Fetters, post 8vo. 10/6 cl.
Jones's Lectures on the Applications of Chemistry, 8vo. 12/ cl.
Kerr's Elementary Treatise on Rational Mechanics, cr. 8vo. 8/ cl.
Lowe's Speeches and Letters on Reform, cr. 8vo. 3/6 cl.
Manual of Art of Dressing Well, 18mo. 1/6 swd.
Manual of Laws of Good Society, 18mo. 1/6 swd.
Moultrie's Hymns and Lyrics for the Seasons and Saints, 6/ cl.
Nelson's Observations on Odd Fellows and Friendly Societies, 2/
O'Brien's Charge to the Clergy of Ossory and Ferns, 8vo. 2/ swd.
Perrie and Keith on Acupuncture, royal 8vo. 5/ cl.
Phillips's Things rarely met with, 12mo. 1/ cl.
Richardson and Watts's Chemical Technology, Vol. 1, pt 5, 8vo. 36/
Scripture Acrostics by A. H., 18mo. 1/ cl.
Six Cushions, by Author of 'Heir of Redclyffe,' post 8vo. 5/ cl.
Vore's Loving Counsels, Third Series, 12mo. 3/6 cl.

THE MANUFACTURE OF NOVELS.

THE literary people of New York are wrangling over a matter which, like many causes of dispute, derives importance from the ingenuity and warmth of the discussion which it provokes. Amongst other points that await judgment, the squabble has raised a question concerning an English novelist who would act prudently in publishing without delay her part in the transactions that have raised a Grub Street tempest on the other side of the Atlantic. At this present time the proprietors of the New York *Sunday Mercury* are publishing in their paper a novel, entitled 'Nobody's Daughter'; or, the Ballad Singer of Wapping,' which they announce in highly sensational advertisements as an original work from the pen of Miss Braddon, of whom they observe, with characteristic magniloquence and capitals:—"Two Worlds have indorsed Miss E. Braddon as a novelist of transcendent power,—the Old World and the New. The English reviews have carped at her works—probably because they had not soul enough to appreciate them; but the very magazines in which their pettifogging criticisms are published have since found it to their interest to beg for stories from her pen, paying her such price therefor as she thought fit to demand, and she queens it to-day in the department of *Sensational Romance* wherever the English language is spoken." Whilst they thus proclaim Miss Braddon's royal status, these same masters of sensational advertisement speak tall words about their own merits, stating very distinctly that they are citizens of whom the Union has reason to be proud, and that their *Sunday Mercury* is "the newspaper that occupies the throne of Sunday journalism." Next to personal possession of a throne, the sole and unlimited possession of that which occupies a throne may be regarded as the highest object of mere worldly ambition; and we congratulate their Majesties one-degree-removed of the New York *Sunday Mercury* on their tenure of royal rank,—although their throne is nothing more splendid than the editorial chair of a Sunday newspaper. Nor do we warmly censure the enthusiasm, though we may question the judgment which they display in fighting for Miss Braddon's crown. Since they have "soul enough" to admire her novels, by all means let them put to shame those English reviews "which carped at her works, probably because they had not soul enough to appreciate them." But if upon inquiry it should be ascertained either that they have been induced to regard as Miss Braddon's work a story of which she never wrote a line, or that they have conspired to hoax the public for their own private advantage, what will be thought of these several occupants of thrones?

On one side it is asserted that in assigning 'Nobody's Daughter' to Miss Braddon, the proprietors of the *Sunday Mercury* are only endeavouring to draw attention to their paper by an impudent fabrication; and those who take this view of the case argue thus:—"Nobody's Daughter" is merely a reprint, under a new title, of 'Diavola,' a story that is now being published in the *London Journal*, by the author of 'The Black Band.' So far, a London reader can safely follow the New York disputant; for the current number of the *London Journal* (Feb. 16, 1867,) contains chaps. 37-39 of the story called 'Diavola,' by the author of 'The Black Band.'

It seems clear, therefore, either that Miss Braddon is the author of 'The Black Band,' or that she is not the writer of 'Nobody's Daughter.'

Which of these two? Against the first supposition the New York critics bring forward the following evidence. They say that in the summer of last year, when 'The Black Band,' which originally appeared in the *London Journal*, was republished in New York by Messrs. Hilton & Co., under the new name of 'What is this Mystery?' Miss Braddon indignantly denied the authorship of the story, and protested against the conduct of the publishers who advertised the book as a production of her pen. How then, it is urged, can Miss Braddon, who has explicitly disclaimed the authorship of 'The Black Band,' be the writer of 'Nobody's Daughter,' alias 'Diavola,' which is announced in the *London Journal* as written by the author of 'The Black Band'?

On the other side, the occupants of "the throne of Sunday journalism" reiterate their assertion that 'Nobody's Daughter' is from Miss Braddon's pen, and that they paid the lady a "munificent price" for early sheets of the work, together with permission to publish it under a new title. They denounce all journals that venture to express incredulity of their statements, as "concerns on their last legs, and destitute alike of brains and principle." Moreover, a gentleman acting for the proprietors has exhibited, in New York, papers that are represented to be Miss Braddon's receipts for two sums of 75*l.* each, instalments of the sum of 250*l.*, which was the munificent price spoken of in the advertisements of the work. This same person has also exhibited letters which he says were written to the proprietors of the *Sunday Mercury*, respecting the early sheets of 'Diavola,' by Mr. Maxwell, of London. If we felt ourselves justified in accepting the statements thus put forth by the proprietors of the *Sunday Mercury* as unquestionably true, we should regard them as settling the question respecting the authorship of 'The Black Band' and 'Diavola.' But the gentlemen who act for the throne of Sunday journalism use language with such singular freedom that we hesitate to put unqualified reliance on their assurances. A certain measure of distrust is surely due to men who have the astounding impudence to say that the English reviews which criticized Miss Braddon with severity have been glad to make friendly overtures to her, and buy her tales at her own price!

With respect to Miss Braddon our counsel is that she should lose no time in giving her explanation of facts that may be unfairly used to her disadvantage.

COPYRIGHT IN ENGRAVINGS.

AN appeal of much interest to artists and print-sellers was last week decided in a case of *Graves v. Ashford*. The respondent is the well-known publisher in Pall Mall, and the appellant deals largely in photographs. The copyright of certain engravings being the property of Mr. Graves, he complained that Mr. Ashford had infringed the copyright in those engravings by selling piratical photographic copies of them. The art of photography has now been brought to such perfection as to render the photographic copy a most perfect and admirable imitation of the engraving from which it has been taken. The result is disastrous to the proprietors of copyrights in engravings. For example, say that a publisher charges fifteen guineas for a proof impression from an engraving, the copyright whereof is his property; a perfect photographic imitation of that impression, in size and all other respects, can be made, and sold at a profit for a few shillings, and if of a very small size, for a few pence! This piracy of engravings by photography has consequently grown up into an extensive trade. All sorts of manoeuvres are resorted to for selling the piratical copies. The agents mostly employed for the purpose are little shopkeepers, and unknown persons who hawk such copies about the streets and the country.

Mr. Graves having brought his action against Mr. Ashford for infringing the copyrights in question, he pleaded not guilty, and that the plaintiff was not the proprietor of such copyrights. At the trial of the action, some time since, before Sir William Erle, the jury found for the plaintiff upon both these issues; but leave was reserved for the

defendant to move to set aside that verdict, upon two points raised on his behalf, namely, that copying an impression of an engraving by means of photography was not an infringement of the copyright in such engraving within the meaning of the Engraving Acts; and that one of the conditions of copyright imposed by the first of those acts had not been properly complied with. That statute requires the name of the proprietor of the copyright to be truly engraved upon the plate, and printed upon every print therefrom. Upon the plaintiff's prints produced at the trial, these words appeared, "published by Henry Graves & Co.," and it came out upon his cross-examination that formerly another person had an interest in the plaintiff's business, but that such person had given up that interest in consideration of certain periodical payments made to him by the plaintiff. It was contended for the defendant that the name of the person in question ought to have been engraved upon the plate as well as the plaintiff's.

Accordingly a rule nisi for setting aside the verdict was moved for, and granted by the Court of Common Pleas, upon both of the above points, so as to enable the defendant to have them fully argued. This was ultimately done, and the Court discharged the rule; thus confirming the verdict.

From this decision the defendant appealed to the Exchequer Chamber, which Court, after hearing the case fully argued by the learned and distinguished counsel for the appellant, decided against him upon both the points which had been raised on his behalf. The unanimous judgment of the Court was delivered by Lord Chief Baron Kelly, who said, that although it was true that photography had been invented long after the statute was passed under which the respondent claimed copyright in his engravings, yet that the language of that Act was sufficiently large to prevent the piracy of engravings by means of photography. The Act prohibits the piracy of copyright engravings by enacting that no person without leave in writing of the proprietors of the copyright therein shall "engrave, etch, or in any other manner copy" any such engravings. As to the minor point, the Court also held that, under the circumstances above stated, the name of the respondent only being engraved upon the plate was sufficient. The appeal was therefore dismissed, and the appellant will have to pay all the costs of the action and of the appeal.

This judgment will probably be deemed conclusive as respects the piracy of engravings, by photography being within the prohibitory language of the Engraving Acts. If the pirates were always men of substance, the proprietors of engraving copyrights might, therefore, have a reasonable chance of protecting their property by the ordinary, but most tedious and costly, remedies afforded in our Courts of law and equity. But, unfortunately, the owners of such property usually find that the piratical predators in question are men of straw. It would consequently be ruinous to incur the costs of litigation with such people for defendants.

In giving copyright in engravings and other works of Fine Art the Legislature has, as we believe, offered the healthiest and best of premiums for the advancement of Art, as well as of various trades and manufactures dependent upon the production and sale of copies of works of Fine Art. The interests at stake are far greater, we believe, than the public have any idea of. For example, take any engraving of importance which has been published within the last twenty years: its cost to the proprietor of the copyright (who is usually the publisher), before he has received one shilling on account of his outlay, will have varied from several hundreds up to 10,000*l.* and upwards. This, of course, includes the artist's copyright in the picture engraved, the engraving, printing, &c. Surely the Legislature will not allow such large interests as these to be sacrificed, and its wisdom in giving copyright defeated, for want of a cheap and summary mode of dealing with the class of piratical predators we have described! We submit that stringent legislation is needed for the purpose. Ample precedent for this course has been afforded by recent Acts of Parliament, and the needful remedy should be no longer delayed. It is, as we submit, most justly due

to British subjects; and assuredly it is a debt of honour which England owes to France and other foreign States with which the Queen has entered into International Copyright Conventions, upon the principle of perfect reciprocity. Proprietors of copyrights in works of Fine Art, first published in the British dominions, have now ample protection for their property in France and the other foreign States mentioned. What reciprocal advantages our laws afford them we leave our readers to judge from the facts we have related. No wonder that foreigners bitterly complain of the deplorable state of our laws of artistic copyright, and

— much impeach the justice of the State.

THE ROYAL ASTRONOMICAL SOCIETY.

THE astronomers held their Annual Meeting on the 8th inst., and their formal proceedings will be found chronicled in another column. There was, however, so much of general interest in the President's Address (in which, following a time-honoured custom, he vindicated the choice of the Council in their award of the medal), that a hasty glance at it will not be out of place, the more so as, we believe, the medal given this year is one of the first awarded for conjoint work.

Mr. Pritchard in his Address commenced by a reference to the circumstances which during the last few years have conspired to give to the cultivation of astronomy a strong impulse in a new direction, and the rapid advances which the science has made towards completeness in some of the most difficult branches. The Address continued:—"Concurrently with this advance we find a remarkable enlargement to the optical power of refracting telescopes, and in the wide extent to which these powerful instruments are multiplied. This signal improvement and wide distribution of the chief instrument of astronomical research would of itself be sufficient to indicate the new direction which our science might be expected naturally to assume. And then, again, the vast and rapid strides of late years taken in our practical knowledge of the sciences of heat, electricity, chemistry and light, have not only lent a new and unexpected aid to the prosecution of astronomy, but have unavoidably given and directed a new bias to the objects of her research. It is well known that less than fifty years ago, when the elder Struve commenced his illustrious career at Dorpat, the largest telescope available for his use was one constructed by our countryman, Dollond, of which the aperture was less than four inches. At the present day, admirably furnished instruments, exceeding the double of that aperture, are, as we are all aware, in the hands of many private observers in comparative abundance. Nay, further than this, an English artist, and a member of your own Council, has nearly completed an object-glass of the unparalleled aperture of twenty-five inches."

Add to these the introduction of electrical time records and other such aids which we must regard as the proximate causes of the culture of the new branches of astronomical physics, rather than as their merely casual antecedents. The President then gave a rapid detail of the early spectrum discoveries. He said:—

"It was our countryman, Dr. Wollaston, who, in the year 1802, for the first time, observed a few of the more conspicuous dark lines in the solar spectrum. He does not appear to have regarded his discovery as of any further importance beyond the fact, that he thought these lines formed actual and generic lines of separation between the distinctive colours of the spectrum. . . . Had Newton a century before that day placed his prism close to his eye, instead of receiving the spectrum on a screen, it seems almost certain that he must have anticipated Wollaston's discovery. Thirteen years after the publication of Wollaston's memoir, Fraunhofer, by placing a prism of exquisitely pure glass in front of a small telescope, and then and therewith viewing a distant and narrow line of direct sun-light, observed and measured the positions of hundreds of these lines which had escaped his predecessor's rough survey. . . . It was not until the year 1830 that Troughton's colleague, Mr. Simms, ingeniously adopted the collimating lens in the focus of the

narrow slit, which now renders the spectroscope the compact and manageable instrument with which we are familiar. Nor herein ought we to forget the services rendered in this country by Mr. Browning and others in the abundant manufacture of admirable prisms at a moderate cost. But, however all this may be, certain it is that for many years after the discovery of Fraunhofer's Lines they were but rarely observed, and always spoken of with a species of mysterious awe. The suspicion that these interruptions in the solar light arose in some way from some absorption somewhere, either in the sun itself or in our atmosphere, was naturally insisted on by various writers, but by no one more strongly and intelligently than by Sir John Herschel in his well-known 'Treatise on Light.' Sir David Brewster, by an admirable experiment, added great force and gave a definite direction to this very probable suggestion. In the year 1832, just thirty years after Wollaston's discovery, this eminent philosopher examined the spectrum of light after it had passed through the coloured vapour of nitrous gas, and the result was the production of a vast number of dark linear interruptions in the luminous ribbon, which certainly resembled, and at first seemed to be identical with Fraunhofer's Lines. Exact measurements, however, soon dispelled the notion of this identity; and other experiments, undertaken by Prof. Daniell, of King's College, London, and by Prof. Miller, of Cambridge, with other coloured vapours, demonstrated that these absorption lines in the spectrum were generally peculiar to the particular vapour through which the light had been made to pass before its dispersion by the refracting prism. . . . About three years subsequent to Sir David Brewster's experiment, Mr. Wheatstone made what has since proved to be a great advance in the explanation of the phenomena in question. This ingenious philosopher in the year 1835 discovered that the spectra produced by the incandescent vapours of several of the metals consisted of a comparatively few detached bright lines separated from each other by wide intervals of darkness. So definite were these bright lines in their relative arrangement, and so generically peculiar for each metallic vapour examined, that Mr. Wheatstone did not hesitate to declare that 'by this mode of (prismatic) examination, the metals might be distinguished from each other.' . . . What now took place between the year 1835, when Brewster and Wheatstone had recorded the result of their researches, and the year 1859, when Kirchhoff happily grouped all the phenomena in one consistent whole, very much resembles what occurred just before the discovery of gravitation by Newton, and at a more recent period the state of chemical philosophy before the great works of Lavoisier and Dalton. . . . Whatever may have been the cause, or causes, it may safely be asserted of Foucault in 1849, of Stokes in 1850, of Augustin in 1855, and of Balfour Stewart in 1859, that each of them was in possession of and enunciated truths which, had they been traced to their natural and inevitable consequences, would have led to that grand generalization which will immortalize the name of Kirchhoff, and which forms one of the happiest and most remarkable discoveries of modern times."

The latter portion of the Address referred to the more recent work, and especially to the part of it performed by the metallists.

STATIONERS' HALL.

February 9, 1867.

ALTHOUGH Mr. Moy Thomas's exposure of the system of registration at Stationers' Hall has not elicited either confession or denial from the authorities, readers of the *Athenæum* will perhaps be glad to know that the inquiry lately instituted in your columns has not been absolutely without fruit.

After holding out for years on this point, the Registrar has, I find, at last begun to give some sort of acknowledgment for money paid for an entry, as suggested by one of your Correspondents. This document is certainly still far from being satisfactory. It merely purports to be a receipt for 5s. paid on a certain day, but what for nobody can tell except the Registrar. This, however, is clearly

a step in advance, and I am not without hope that a little more light may one day penetrate into that obscure nook in Stationers' Hall Court to which the Legislature, in some strange mood of trustfulness, has consigned these important registers of literary property.

A PUBLISHER.

SHAKSPEARE'S SONNETS.

Palais de l'Institut, Paris, Feb. 9, 1867.

BEFORE I intrude upon your pages and beg a short hearing for the result of my protracted researches concerning the old riddle of the Shakspearian Sonnets, allow me to address a few remarks to Mr. Gerald Massey, the clever author of the last elucidation of the same enigma. I come fresh from the perusal of his eloquent and erudite pages, and begin by admitting that I have found them full of useful information, good hints, bright thoughts and pleasant flowers of rhetoric. They also contain some very hard words against the small fry of sceptical critics who fail to chime in with the author's settled opinions. Although I cannot always agree with him, I admire Mr. Massey's talent; and to Him I intend to dedicate my humbler volume on Shakspeare's Sonnets.

As the form of my dedication explains my reading of a puzzle which remains unsolved, you will perhaps allow me to quote it here:—

TO THE SUTLE, EXPOUNDER . OF .
THE SHAKSPEARIAN . SONNETS .

MR. P. C. ALL . HONOURS .

AND . THAT . REWARD .

DUE .

TO .

HIS . MOST-ERUDITE . SAGACITY .
WISHETH .

THE . WELL-WISHING .

ADVENTURER . IN .

SETTING .

FORTH .

H. P.*

* Henry Plon, the Parisian Editor and Printer.

To . The . Onlie . Beggetter . Of .
These . Insuing . Sonnets .
Mr. W. H. All . Happiness .
And . That . Eternitie .

Promised .

By .

Our . Ever-Living . Poet .
Wisheth .

The . Well-Wishing .

Adventurer . In .

Setting .

Forth .

T. T.

The above is an exact copy of the famous dedication of Thomas Thorpe. Why Mr. Massey wastes any doubts on the very evident sense of the words which I reproduce is more than I can understand. Most dedications of the Elizabethan period are written in the same form, the name of the dedicatory following closely that of the dedicatee, and the verb being left at the end of the sentence.

But, says Mr. Gerald Massey, why divide a single sentence into two parts? I answer, that Thomas Thorpe's addition is a mere signature, a flourish, a postscriptum. I answer, that the great man of the batch is the one first mentioned, the *beggetter*, the *only true creator*, the *father* of Shakspeare's Sonnets, Southampton. He figures at the head of the inscription, crowned with immortality, while T. T. remains humbly crouching at the base, and W. H. kneels in an obscure corner.

Who is the beggetter of Shakspeare's genius?—Lord Southampton.

Who is the timid adventurer, T. T., who fears to lose his money and wishes well, hoping with a gentle sigh that the enterprise may be profitable?—Thomas Thorpe (the publisher).

And, lastly, who is the still more bashful "well-wisher"? Who is this W. H.? To unravel this mystery seems the most difficult part of our task.

Who is this W. H., who does not even claim a whole line for himself, and advances, hat in hand, with bended knee, requesting our great Lord to

excuse him, asking pardon from the *beggetter* of the poems which he dares to print with the help of the publisher Thomas Thorpe?

Who is W. H.?

W. H. is clearly a man of small note, a timid man; but he has a right to dedicate the book to Lord Southampton. What kind of right? Has he collected the scattered poems, the sibylline leaves, which had fallen, shaken by the tempest, from the aspen-tree of passion, love and meditation of Shakspeare's genius—to be handed from lord to lady, from lady to lord, circulating amongst the author's private friends? My first idea, which the *Athenæum* had the kindness to record (No. 1787, Jan. 25, 1862), led me to believe that W. H. was William Herbert, Earl of Pembroke. Maturer reflection induces me to abandon that ground. A man of the world, a knight of the Garter, a Court-favourite, could scarcely submit, especially in the proud days of Elizabeth's reign, to such a forgetfulness of his rank and titles.

After due consideration, and some obstinate peering into old books, I remain convinced that Lord Pembroke and W. H. are *not* the same person. But who was he? I wandered through the Hughes', Hewes', Harpmans, Hartmans, Heywoods, Hallways, Holloways, Heartseases, Hickmans, Horners, Hornbys, Hutchinsons, and others who happened to have a W. for their baptismal initial. The man can have been but a *Master*, or even a *Master*; still, he must have been rather intimate, or at least familiarly acquainted, with the poet, whom he salutes in the most hail-fellow-well-met style.

I see but one person in whom the two requisite conditions could be fulfilled. He must, about the time of the publication of the Sonnets, not only have been an inhabitant of London, but often and necessarily with Shakspeare. The great thinker, after many years of hard labour as actor, author and manager, probably tired of the turmoil of the metropolis, had then made up his mind, counted his savings, built his future abode, settled his accounts with his partners, and was ready to retire to New Place, in order to enjoy a dignified rural repose. He was loved and courted by the whole community of Stratfordians; some would wish to make an inroad on his purse; others sought his patronage. We know of no quarrel between him, his cousins, half-brothers, or nephews. That the brother of his wife Ann Hathaway (whom he married when he was still in his teens—a right strong woman, who survived him for six years),—that William Hathaway (W. H.) should have visited his relative, William Shakspeare, cannot be a matter of doubt. That those visits may have become more frequent and protracted at the time of Shakspeare's projected withdrawal from London, when he had to draw up his inventories and arrange his papers, does not seem an idle surmise. I use the word *surmise* purposely. All Shakspearian facts, if we except some dates, are but conjectures. Let us accept the most likely. Whatever may be the shrewdness, the sagacity, the divining art of the guesser, we must rest satisfied with a mere calculation of probabilities, partaking more or less of mathematical exactness.

Without rashly venturing to affirm,—and putting forward some conjectures (which in such a matter have a right to claim a hearing, but nothing more), I say that W. H. and William Hathaway may be identical; that Shakspeare, whose youthful verses made much noise, had probably kept rough draughts, copies and duplicates of his fugitive pieces, seems also very probable. He thought little about glory, publicity and literary rewards; this is most unquestionably proved by the incorrect state in which he left his dramas, and by the testimony of his colleagues, who became his publishers after his death. His carelessness in this respect is one of the most curious anomalies recorded in the history of literature.

Well, he cared little about his Poems, either amatory or dramatic. He had made his fortune, and was tired with the battle of life, so valiantly waged by him during twenty long years. This being the case, if the brother of his wife, then a young man, begged from his generosity the gift of those scattered, loose, unarranged poems, of those studies, imitations from the Italian, juvenile essays,

passionate utterings, sentimental effusions, left all topsy-turvy, dateless, nameless, probably written on separate sheets (for what man of letters is not aware of the chaotic state in which such old papers are generally left?),—if W. H., or William Hathaway, who perhaps was no stranger to the money-gripping propensities of the family, requested from his illustrious relative to give him (W. H.) the right of publishing the *never-imprinted* Sonnets,—how could Shakspeare refuse to comply? It was a very good bargain for Shakspeare himself. The Sonnets were really Lord Southampton's property,—that noble and impassioned gentleman of the Sydney school being the godfather, the truest *begetter* (Be and Ge, the Teutonic roots indicating *acquisition* and *creation*).—Southampton, I repeat, being the real Minerva, the Begetter and fecundating power of Shakspeare's Muse. The Sonnets belonged (Be-Longed) to him; for they were made after his fashion, in the mood of Surrey's, Spenser's and Sydney's poetry.

In 1606 and 1609 Southampton was following his stormy and sturdy career, travelling by land and sea, fighting through clouds and smoke. Was it not a sort of breach of friendship to print, to render public, the Sonnets which, though addressed by Shakspeare to several persons, and alluding to many people and to many events, had been inspired by Southampton alone?

Following the thread of our very simple and likely imaginings, we may fancy that William Hathaway was made aware of that difficulty by the poet whose tact never deserted him through the whole course of his life, and who, though attached to Essex, to James, to Southampton, was clever enough to avoid being embroiled in their dangerous plots, but remained true to friendship, and invincibly devoted to Southampton.

A manuscript requires a publisher; the Sonnets wanted one. Here steps forward the famous Thorpe. He was, as appears from the little we know of his life, a rather odd man; literary, priggish, sententious, and a lover of erudite riddles. Mr. Gerald Massey, in his useful work, produces specimens of the Holophernes-Malvolio style of that conceited publisher. If William Hathaway, having in his possession the disorderly matter of the *never-before-imprinted* (and never-to-be-understood) Sonnets, chanced to meet Thorpe, and asked him to print them, no doubt the bookseller consented, but with a reserve. He stood, of course, in awe of Southampton, and concocted for Hathaway the enigmatical *dedication* upon which so many pates and poetical annotators have floundered and been wrecked.

"Pray, my Lord, (so says the good rustic to Southampton) excuse the liberty we take, Mr. Editor and I, in printing the poems of my brother-in-law, William Shakspeare. I am aware they are yours, though Shakspeare wrote them. Shakspeare is our poet, you know. He is England's poet. I am *his* by my sister's marriage, as he is *yours* by friendship and literary relationship. You may forgive our breach of trust, since, in these very Sonnets, your name is gloriously emblazoned, crowned with immortality. As I have no authority from you, my Lord, I dare not mention your name in full, and hope you will remain satisfied with my modest homage."

Assuredly I am far from swearing to the absolute truth of these possibilities, the links of which agree, but which cannot bear the test of a judicial inquiry. I *aver* only, and *maintain* (to use the energetic language of Mr. Massey) that my explanation is simple, probable, without a flaw; that it has in its favour the date of the publication, and the character of the persons concerned. It harmonizes with Southampton's fiery pride, with William Hathaway's humble position, with Shakspeare's established reputation and literary habits, and, last of all, with Thorpe's eccentric personality, which appears in strong light at the end of the dedication, and shows itself in the flourish of his signature.

"Well," says the Malvolio bookseller, "must I, the capitalist, the man who ventures his money and his credit, must I, T. T., be debarred from the benefit of publicity? No! I will have room, and be permitted to show my honourable face. You, my Lord, are the *begetter*, and Mr. William Hathaway

is the *go-between*; but I, Thomas Thorpe, the money'd man, am the *adventurer*, and say so. May I not lose my money!"

Such is my view of that business; and, if my scruples have delayed the publication of a work on which I have spent with love nearly ten years of study, I hope to be able to redeem my pledge by soon publishing the modest, but complete, mature, and definitive result of my long researches on the subject. As to the bold and apocalyptic interpretation of Mr. Gerald Massey, though dressed in all the gorgeousness of modern draperies, and sustained by the most elaborate and subtle arguments, I confess that a second and third perusal of his 500 brilliant pages has not converted me to the author's strange dream. Herr Barnstorff had imagined that "W. H." meant William Himself. Chambers had fancied that Queen Elizabeth "transformed" was no other than W. H. A more recent inventor declares that a Hegelian system of aesthetics was concealed by Shakspeare under the Sonnets. Mr. Gerald Massey ushers in the novel idea that Lady Rich's, Pembroke's, and Elizabeth Vernon's secret amours, jealousies, constancies, inconstancies, shifting and prismatic caprices are shadowed forth by Shakspeare, and form the web of his verses. Not only do historical facts and dates run counter to this theory, but it is morally untenable.

Gallantry—"that painted flame," as Dryden has it,—may use the Sonnet, as an experienced artist executes variations on the violin:—Malherbe, Desportes, Donne, Drayton, and perhaps Shakspeare in his lighter moods, have done so. But can we imagine a Raleigh, a Southampton, who could write their own verses, and the proudest of men, borrowing or purchasing the pen of any poet to express their feelings and confess their vices? What man who has seen something of the world, who knows the human heart, can fancy such a poet and such a gentleman as Shakspeare trudging at the heels of the fiery and serious Southampton, of the foppish and vain Pembroke (himself a poet), or of Elizabeth Vernon, the true and faithful wife of Southampton, in order to note down their faults and descent on their failings, and, what is more, on the mysteries of their love-bowers, their hidden tears, or gushes of illicit passion?

PHILARÈTE CHARLES, MAZARINEUS.

OUR WEEKLY GOSSIP.

No man who has given attention to the subject is of opinion that our present law of libel is in a satisfactory state. The press is expected by the public to discharge a number of extremely onerous and important functions,—to collect news, to report proceedings in Parliament, to record evidence and decisions in law courts, to point out what is good in current literature and art, and to do a thousand other services. And while the press is expected to do these things—often, necessarily, offending many persons—it is left with very indefinite rights, and very uncertain protection in this exercise of public functions. The ruling of eminent Judges has not been uniform. Twice, in our own case, Judges have ruled that a critic is not to be held responsible for simple errors of fact, unless the jury shall be of opinion that the error was intentional and malicious. Similar ruling occurred in the case of the *Pall Mall Gazette*. But in the case of the *Saturday Review*, another doctrine was apparently held by the Court. Is it desirable, in the interests of the public, that this uncertainty should continue? A movement of the press itself would probably lead to the passing of a Bill defining the powers and privileges of a public journalist; and we are sorry to say that the Bill now before Parliament, brought in by Sir C. O'Loughlin, is far from satisfactory. A simpler form is proposed by the editor of the *Court Journal*. It is proposed to ask of the legislature to enact:—1st. That all *bona fide* reports of speeches publicly delivered shall not be considered defamatory matter, as the House of Commons extends that protection to its own servant, and therefore acknowledges the justice of privileged reporting. 2nd. That all comments or articles published in newspapers in pursuance of a public, social, or moral duty shall be privileged in the eye of the law, in the absence

of proof of malice from personal motive and ill-will on the part of the writer. There is nothing in these proposals contrary to the spirit of English law. Would it not be well for a few leading members of the Press to hold a consultation on the subject?

The Directors of Mudie's Select Library Company will report to the Meeting of Shareholders, to be held on Thursday, next week, Feb. 21st, "the continued prosperity and steady progress of the Library." The Directors report the purchase of The United Libraries, hitherto conducted by Mr. Lionel Booth. "The supply of books to the subscribers," they say, "continues to be on a most liberal scale, and already exceeds in value by several thousand pounds, at the lowest trade price, the whole amount of the subscriptions received since the formation of the Company. This policy of a generous treatment of the subscribers, to which the Library chiefly owes its success, will continue to be followed,—a course, the Board believes, most likely, by retaining public favour, to maintain the moderate dividend hitherto paid, and to ensure the stability of the Company." The statement of accounts appears to be highly favourable. "The balance resulting from the year's trading is 6,864l. 0s. 9d. An interim dividend, at the rate of 7½ per cent. per annum, was paid in August, absorbing 3,240l. 13s. 6d.; and a further dividend at the same rate is now recommended."

The Society of Arts has commenced the good work of marking localities interesting for their connexion with notable men or historical events. A tablet noting the place where Byron was born has just been attached to the house No. 24, Holles Street, Cavendish Square, by permission of the occupiers, Messrs. Boosey & Co. It is intended to follow up this with others from time to time, as permission can be obtained from the owners of houses. The tablet is of terra-cotta, with a deep blue face, the inscription being in white letters upon it.

Mr. Robert H. Scott, who, as we mentioned a fortnight since, has been appointed Director of the newly re-organized Meteorological Department of the Board of Trade, is a younger brother of the present Head Master of Westminster. He was educated at Rugby, and at Trinity College, Dublin, where, in 1855, he obtained the first gold medal in Experimental Physics. He afterwards studied chemistry and natural philosophy in Germany under Liebig, Heinrich Rose, Magnus and Dove, the fruits of which he has shown in numerous papers on scientific subjects, and in a work entitled 'Manual of Volumetrical Analysis.' During the past few years, and up to the time of his departure from Dublin, Mr. Scott held the post of Honorary Secretary to the Royal Geological Society of Ireland, in which he displayed such habits of business as, combined with his scientific knowledge, will have well qualified him for the important office to which he has been appointed.

Among the minor, yet estimable, men of letters who have recently passed away, is James Edmiston, who, without being a great poet, may claim a record as having written a few sacred lyrics which bid fair to keep his name in remembrance. Among these the most popular, though hardly the best, is his evening hymn, "Saviour, breathe an evening blessing," which is now to be found in most Hymnals. Three evening hymns have been produced in our own time, which have found wide favour with all sections of the Church, and have apparently fixed themselves permanently in our psalmody. Among these Edmiston's occupies, perhaps, the second place. If it wants the simplicity, force and dignity of Keble's "Sun of my soul, thou Saviour dear," it is less diffuse, sentimental and songlike than Lyte's "Abide with me, fast falls the eventide," which commits the fault of employing figuratively and spiritually a sentence used originally only in its simple and direct meaning. Mr. Edmiston was by profession an architect, and died recently at his residence in Homerton, aged seventy-six.

We may also record the death of Dr. Scoresby-Jackson, of Edinburgh, a gentleman known in literature by his life of his uncle, the Rev. Dr. William Scoresby, well known for his Arctic travelling. The last work which he published was

'A Note Book on Materia Medica, Pharmacology, and Therapeutics.'

In our notice of Mr. Crabb Robinson we ought to have stated that his death took place on the 5th inst., instead of "the 4th." We add, also, that he was the principal instrument in procuring for University College the works of Flaxman, which now constitute the Flaxman Gallery. His executor has handed to the Council a trust deed for 2,000*l.*, the interest of which is to be expended on the Gallery.

The Horological Institute are calling attention to the serious decline in the English watch-trade, one of the reasons being, as they assert, the cost of stamping the cases at Goldsmiths' Hall. Formerly, the Hall could mark London-made cases only, but now Coventry can send up cases to be stamped, and pass them off as "London-made." The number of Swiss watches imported for sale into England is about 35,000 annually; the number of watches manufactured in this country in a year is about 26,000.

A remarkable discovery has been made by Mr. C. Siemens, which demonstrates in a striking manner the convertibility of dynamic into electrical force. A bar of soft iron enveloped with copper wire, not transversely, but in the direction of its length, if inoculated in the slightest degree with magnetism, and then made to rotate rapidly, generates electricity to such a degree that wire is melted by the current, and effects are produced which have hitherto required the aid of an electro-magnet. The subject is to be brought before the Royal Society; and we hear that a similar discovery by Prof. Wheatstone will be noticed at the same time.

The following may prove useful to many of our readers:—M. Kessler has for many years been very successful in engraving on flint glass (crystal), by the agency of alkaline fluorides and acids. He has now succeeded in preparing an ink with hydrofluoric acid and hydrochloric acid, properly thickened, with which, using any pen, ineffaceable characters can be traced on glass. M. Peligot communicated this and some other matters connected with the use of fluorine acid to the Academy of Sciences at Paris on the 28th of January.

There will be an examination at Sidney Sussex College, on October 8, in Natural Science (Electricity, Chemistry, Geology, and Anatomy), for two Scholarships of the value of 40*l.* per annum each. It will be open to all persons who enter at the College before October 1. Mr. Walker, who obtained one of these scholarships three years ago, and was bracketed first in the Natural Sciences tripos last December, has just been elected a Bachelor Scholar of the College, Superintendent of the College Laboratory, and Natural Science Examiner. There is, we understand, at this College, a considerable fund available for the promotion of Natural Science; so that students who deserve encouragement are sure to meet with it.

When did ladies' *vinaigrettes* become the pretty things they are? Cotgrave's definition of the word in 1611 is "Sallets or sawces which be seasoned with much vinegar; any hearbs or fruits in pickle." The same writer notices the excellence of French bread,—"Pain tant qu'il dure, vin à mesure. Prov. Eat bread at pleasure; drink wine by measure,—a precept which the French observe in the first (if not always in the second) part; for no people eat more bread, nor have better bread to eat, than they."

A curious omission in the printed text of 'Piers Ploughman's Crede' has been discovered by Mr. Skeat, who is preparing a new edition of the work for the Early English Text Society. Since Wolfe first printed the 'Crede,' in 1553, no one has taken the trouble to compare the text with the MSS. The latest editor (Mr. T. Wright) hastily concluded that the MSS. (of the early part of the sixteenth century) were copied from Wolfe's text. A puzzling passage near the end of the work (line 1639-67, ed. Wright, vol. 2), one seemingly disconnected from what precedes and follows it, has therefore been left for readers to guess at. On examining the MSS., however, all becomes clear; the connecting lines

express a belief in Transubstantiation; they must have offended the conscience of Wolfe, or the copier of his original, and so he quietly substituted others for them, though he retained the intervening discussion of the doctrine, which, headless and tailless, has caused readers perplexity; by the restorations of the MSS. it is now made understandable.

A manuscript Catalogue of all Pepys's Ballads in his library at Magdalene College, Cambridge, is in course of preparation. Pepys's own Catalogue is so curiously arranged as to be of little service to strangers using it for the first time.

All the correspondence between the Ecclesiastical Commissioners and the City authorities in reference to the preservation of Bunhill Fields Cemetery is to be produced to the House of Commons.

The remains of Bishop Gilbert Ironside, of Hereford, are to be transferred from the soon-to-be-removed church of St. Mary Somerset to the chapel of Wadham College, Oxford, of which he was Warden for nearly a quarter of a century.

At the last meeting of the Royal Irish Academy Mr. Samuel Ferguson read a very curious paper on 'The Rudiments of the Common Law discoverable in the published Part of the *Senchus Mor*.'

One of the most interesting of the ancient monuments of Ireland suffered damage in the hurricane of Wednesday week. The pointed stone forming the apex of the Round Tower, at Ardmore, county Waterford (weighing about 12 stones, and being 2 feet 6 inches in height), was blown down, and, in falling, deeply embedded itself in the ground. This conical cap of the very ancient pillar stood a little out of the perpendicular, having once been struck by lightning. The tower remains a venerable object of great interest. At the base of the tower a discovery was once made of two skeletons buried there, a circumstance which led to Mr. Windell's assertion that the towers were used as burying places, an assertion in which Mr. Petrie could not agree. The old bell of the tower could be heard eight miles off, and its situation near the church, like that of other towers, may lead us naturally to infer that it was a *campanile*, detached from the church, as was once the case with ecclesiastical bell-towers.

"In New York," says the *Nation*, "a new publishing society, called the Agathynian Club, has been started, for issuing original publications and reprinting rare, curious, and old American, English, French, and Latin books. They are to be printed at the Bradstreet Press, with great exactness of text and careful attention to excellency of workmanship. One hundred and twenty copies only of each work will be published, one hundred of which will be for sale, and the remainder for private distribution. The first issue, to be published about the 15th of February, will be a reprint of a very rare satire, entitled 'Advice to the Officers of the British Army,' the authorship of which is generally attributed to Captain Grose, a literary gentleman of the last century. A satirical woodcut, supposed to represent Sir Henry Clinton, General Burgoyne, Lord Cornwallis, and others, will be given in fac-simile of the original. The notes and introduction to the book will be by a well-known author. The price of the first reprint will be 5 dollars, in paper; 6 dollars, extra cloth, top edge gilt."

The well-known Mr. Leonard Jerome, of New York, has given 5,000 dollars to Princeton College, New Jersey, the interest of which is to be annually expended for a medal to be awarded to the student who shall be deemed the "first gentleman" in the College. Mr. Jerome caustically adds, that he is led to make this endowment believing that the most pressing necessity of America at present is the acquisition of good manners and gentlemanly conduct.

The fine collection of ancient armour belonging to Napoleon the Third is about to be removed from the Tuileries to the Chateau de Pierrefonds, where it will be exhibited in a large hall of the sixteenth century, appropriately restored by M. Viollet-Leduc.

The French Institute has just lost another of its distinguished members, M. Salomon Munck, the translator of Marmonides. M. Munck had been blind for many years, but was able to continue his studies, and was appointed a few years ago successor of M. Renan, as Professor of the Semitic Languages at the Collège de France. M. Munck was a German by birth, and a Jew.

The literary community of Munich is going to lose one of its most distinguished members. Prof. Bodenstedt has accepted, on most favourable terms, the management of the Ducal theatre at Meiningen, and will enter upon his new duties as early as May next. Duke George, at the same time, has conferred the hereditary nobility of the Duchy on the poet.

The German obituary of the last few days includes the celebrated traveller, Prince Maximilian, of Newwied, who died on the 3rd of February, at Newwied, in his eighty-fifth year; and the popular historian, Director Kohlrausch, whose death, in his eighty-seventh year, took place at Hanover, on the 1st of this month.

We hear from Leipzig of a singular literary event. A novel is said to have been written by a simple peasant in the Vorarlberg, and its publication is near at hand. The rural novelist, it is said, has acquired in the solitude of his rocks and mountains, by dint of hard reading, an unusual degree of education, and has been prevailed upon by competent judges to venture out into the literary market. It was only by accident that this hidden talent was discovered.

The ex-Grand Duke of Tuscany has applied to the Italian Government for the restitution of numerous Art-treasures in the Pitti Palace, which he claims as his private property. Among these is the Madonna by Raphael, known as the "Duke's Madonna," one of the most celebrated pictures in the Pitti Gallery. The total value of the Art-treasures claimed amounts to two millions sterling.

The official Report on the progress of the Mont Cenis Tunnel states, that on the 31st of December last 3,940 metres were completed on the Bardonnèche side, and 2,434 metres on that of Modena; that 1,025 metres were completed in 1866; and that 5,849 metres remain to be completed.

The Emperor of Russia has bestowed the insignia of the Grand Cross of the order of St. Stanislas on M. Stanislas Julien, Member of the French Institute, and Professor of Chinese at the Collège de France. M. Stanislas Julien is recognized as the first Chinese scholar in Europe, and his numerous publications on Chinese literature and philology are well known in this country. His translations of the 'Travels of the Buddhist Pilgrims in India' are extremely valuable for the history of India during the seventh century.

SOCIETY OF PAINTERS in WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till Five.—Admission, 1*d.* WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—EXHIBITION OF SKETCHES AND STUDIES, OPEN from Ten to Six, at their Gallery, 53, Pall Mall (opposite Marlborough House).—Admission, 1*d.*; Catalogue, 6*d.* Gaslight at dusk. JAMES FAHEY, Secretary.

Will shortly Close.

WINTER EXHIBITION.—THE FOURTEENTH ANNUAL WINTER EXHIBITION OF PICTURES—The Contributions of British Artists, is NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1*d.*; Catalogue, 6*d.* LÉON LEFÈVRE, Secretary.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION AND SALE OF THE WORKS OF BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1*d.*; Catalogue, 6*d.* GEORGE NICOL, Secretary.

SOCIETY OF FEMALE ARTISTS.—EXHIBITION OF WORKS NOW OPEN, from Ten till Five; Saturdays till Six (lighted). Gallery, 5, Conduit Street, Regent Street.—Admission, 1*d.*; Catalogue, 6*d.* The Academy for study from the Living Model (in costume), Tuesdays and Fridays.

MR. MORRY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt, R.A.—T. F. Fildes, R.A.—E. Fildes, R.A.—Rosa Bonheur—Henriette Browne—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersell, R.A.—Caldron, R.A.—Sant, A.R.A.—Lejeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Ford—Frère—Ruiz—Liddard—George Smith—Duvergier—Peter Graham, &c.—Admission on presentation of address card.

DUDLEY GALLERY. Egyptian Hall.—The GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS is NOW OPEN, Ten till Six. Gas on dark days and at dusk.
GEORGE L. HALL, Hon. Sec.

MISS GLYN (Mrs. E. S. Dallas) will give a **THIRD SERIES** OF READINGS at ST. JAMES'S HALL.—Feb. 18, 'Hamlet'; Feb. 22, 'King John'; March 1, 'Antony and Cleopatra.' Subscription for Three Readings: Sofa Stalls, 12s. each; Balcony, 7s. each. Single admission: Sofa Stall, 5s.; Balcony, 3s.; Area, 2s.; admission, 1s.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Messrs. George Dobby & Townsend's, 220, Regent Street, W.; Austin's, 23, Piccadilly; and at Chappell & Co.'s, 50, New Bond Street.

ROYAL POLYTECHNIC.—The Head of the Decapitated Speaking, and the Eidolope, in Professor Pepper's Scientific Entertainment daily at Half-past Three and Half-past Seven.—"Ariel" in a Beautiful Star (constructed by Messrs. Deffries) appears to float in the air.—The Christmas Carol, by the kind permission of Charles Dickens, Esq., with Ghost Effects, given by E. Damer Cape, Esq., daily at 4.15 and 5.15.—The Story of "Whittington and his Cat," told by J. L. King, Esq., Vocalist, Miss Blanche Reeves.—Open from 12 to 5 and 7 to 10. Admission, 1s.

LEOTARD;

OR,

"THE AUTOMATON;"

"WHO, OR WHICH?"

The enigma variously solved by the Visitors at the Royal Polytechnic, who can see this wonder on the Trapeze, daily, at Three and Nine o'clock.

SCIENCE

SOCIETIES.

ROYAL.—Feb. 7.—General Sabine, President, in the chair.—The following paper was read: "Account of Experiments on Torsion and Flexure, for the Determination of Rigidities," by Dr. J. D. Everett.

GEOGRAPHICAL.—Feb. 11.—Sir R. I. Murchison, Bart., President, in the chair.—The following gentlemen were elected Fellows:—Col. S. Adair, Rev. P. Butler, Dr. L. Crane, Messrs. G. H. W. Brown, E. Butler, C. J. Eley, J. Langlands, and Don G. E. de Marthin; Monsignor Francesco Nardi, of Rome, was elected Honorary Corresponding Member.—The following letter, supposed to be the last he wrote, by M. Jules Gérard, was read:—

"Mano, Lat. 8° 10' N., July 21, 1864.

"My dear M. Huchard,—The first chiefs with whom I entered into relations, on my arrival in the Kasso country, having taken me, some for a trader and others for a slave-dealer, all used their endeavours to retain me in their dominions, with a view either to sell me slaves, or to induce me to establish myself among them. Actuated by these motives, they closed to me the routes into the interior, and concealed the fact that the Kasso people have a superior chief, a king without sceptre, but more feared and respected than a king. Having obtained this information towards the end of my sojourn at Matapen, I pretended to take the route of Sierra Leone, and thus, on the fourth day of March, arrived at Mano, the residence of Bagon, the supreme chief I have spoken of. I was received by him in the most friendly manner. He showed me, soon after my arrival, the river Tayei, which is the principal affluent of the Mongray, and flows from the Kissi and Sangarar countries, forming two branches. The eastern branch traverses the Kono country; the western, the Kou-ranko district. These two branches are navigable without interruption for eight days' journey above Mano, and their banks are as thickly populated as the Boum country, excepting the factories. Bagon has a great wish to have a factory, and with a view to this has given me most useful information concerning the productions of the country, such as cotton, palm-oil, and palm-nuts, ground-nuts, ivory and ebony. Ivory is very abundant here, and has no value. Bagon told me that if I was willing to stay with him, he would send his troops to hunt elephants, which abound in his forests, and obtain plenty of ivory for the factory. Cotton may be obtained for 3d. or 4d. a pound, seeded and cleaned, that is, 4d. in goods at their value here, which is equivalent to 2d. on the coast. Rice and other products of the soil have no price. This locality being so desirable a situation for a trading post, I have decided to remain some time and make a trial of it. If my speculation succeeds, I shall fix myself here; if not, I shall only have to recover the payment for my goods with the profits, and then continue my journey towards the north. I must not forget to tell you that, besides the road by

water direct to Sherbro, there is a road by land, which leads, in two days' march, to Matapen. To make a trial in trade at Mano, I address myself to you. . . If my proposition suits you, have the goodness to despatch the first lot of goods, with an agent if possible. If you have not one at hand, I will employ, in the mean time, the interpreter whom I brought from Matapen, and who has for a long time worked at trading stations. If you send the goods, send Aly forward with a letter informing me of the probable date of their despatch and the route taken, whether by land or water. Whichever road you choose, Bagon will send his people to meet your messenger, at Matapen if it is the land route, and at Mongray if it is by water. As to the conditions on which you send the goods and receive produce in payment, you may fix your own terms. If my proposal does not suit you, let me ask of you to do me the favour of facilitating Aly's journey to Sierra Leone. (Signed) JULES GÉRARD."

—The papers read were, 'On an Ascent of Mount Hood, in Oregon,' by the Rev. H. K. Hines, 'On a Journey in Eastern Oregon and Idaho,' by Col. C. S. Drew and Mr. Robert Brown. Mount Hood was described as an active volcano, and the ascent to the edge of the crater, which formed its summit—one side of it having fallen in—was very difficult. The altitude was found by an observation of the boiling-point of water, to be 17,640 feet: thus proving Mount Hood to be the highest mountain in North America.—The accuracy of this observation was disputed by Admiral Sir E. Belcher, in the discussion which followed.

ASTRONOMICAL.—Jan. 11.—The Rev. C. Pritchard, President, in the chair.—The following new Members were elected:—Rev. J. Parkes, Messrs. E. W. Brayley, R. Hooke, B. Lowy, W. Osborne and T. Warner.—The star-shower was the principal subject of discussion.—Communications were received from Mr. Maclear (Cape of Good Hope), Prof. Challis, Mr. Browning and Mr. Hodgson.—Major Tennant called attention to the importance of organizing a plan to thoroughly observe the total eclipse of August 17, 1868, which will be well visible in India.—Mr. Wray pointed out a method of correcting the secondary spectrum of object-glasses by means of a cement between the flint and crown glasses. The method is not new, and we fear that the old objection, that of instability of the cement, will still hold good.—Mr. Knott communicated a paper 'On the Measurement of the Telescopic Discs of Stars,' of great importance.—Mr. Birt read a paper on two lunar craters, one of them *Linneus*. In spite of the nearness of our satellite, observers find great difficulty in making up their minds as to the reality of the action alleged to be going on.—The remaining papers were as follows:—'On ζ Herculis,' by Mr. Dawes, 'Comparison of Sun-Spot Observations by Schwabe with those made at Kew during 1866,' by Messrs. De La Rue, Stewart and Loewy, 'Observations of the Total Eclipse of the Moon, September 24, 1866,' by Mr. Tebbutt, and 'Astronomical Postulate regarding the Verification of Janamajaya's Eclipse,' by Mr. Peacock.

Feb. 8.—Anniversary Meeting.—The Rev. C. Pritchard, President, in the chair.—The Annual Report and Address were read, and the gold medal of the Society was awarded to Messrs. Miller and Huggins conjointly, for their contributions to our knowledge of the physical constitutions of stars, comets and nebulae.—The President was re-elected for the ensuing year, and Mr. Huggins succeeds Mr. Hodgson as *Secretary*; the other changes are unimportant.—Among the topics touched upon in the yearly report of progress we may mention:—Delaunay's Lunar Theory, Newcomb's Tables of the Planet Neptune (the main conclusion from which is, that the orbit of Neptune is not yet sufficiently well known to render the discovery of an extra-Neptunian planet, if such exists, by the disturbance it produces in the orbit, at present possible),—Gould's Reduction of D'Argelet's Observations,—the recent imagined Change on the Moon's Surface,—Comet I. 1866. In the notice of this comet a most curious and interesting speculation of M. G. V. Schiaparelli, namely, that Comet II. of 1862 is nothing more than one

of the August meteors, is referred to. M. Schiaparelli assumes for the radiant point of the August meteors in 1866,—R.A. 41°, N.P.D. 34°; and takes for the maximum of frequency August 10-75 days; he thence deduces a parabolic orbit for these meteors, the elements of which are almost identical with those of Comet II. 1862. The agreement of these elements is, in fact, most striking. From this agreement M. G. V. Schiaparelli infers that Comet II. of 1862 is nothing more than a very large meteor of the August system! We have also notices of the new variable in Corona and of γ Cassiopeia, from which we learn that the spectrum presented by T. Coronæ is not perfectly unique amongst Star-spectra. Father Secchi states that the spectrum γ Cassiopeia has one bright line in the place of Fraunhofer's solar line F, and several others too faint for position-measurement. In a communication to the *Comptes Rendus*, Father Secchi also states that a spectrum of similar character is presented by β Lyre. In the latter case the lines appear to be distinguished with great difficulty. These discoveries of Father Secchi are the more unexpected, from no indications of variability having been detected in these stars.—From the notices of the last year's work done in the various public and private observatories, we gather that there has been no lack of the usual energy. Mr. De La Rue, not content with the 13-inch object-glass corrected for the actinic rays, which he expects shortly, is about to try one of Mr. With's silver-on-glass specula of the same aperture.—Among the eminent Fellows whom the Society has lost during the past year, we notice the names of Dr. Whewell, Sir George Everest, Dr. Lee, Hermann Goldschmidt and Mr. James Breen.

GEOLOGICAL.—Feb. 6.—W. W. Smyth, Esq., President, in the chair.—Mr. R. G. M. Browne, the Rev. M. A. Moon, and Mr. B. B. Orridge, were elected Fellows.—The following communications were read:—'On the Jurassic Fauna and Flora of South Africa,' by Mr. R. Tate, 'Further Remarks upon the Relation of the Chillesford Beds to the Fluvio-marine Crag,' by the Rev. O. Fisher.

ASIATIC.—Feb. 4.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—N. Trübner, Esq., was elected a Resident, and Major C. P. Babbage, a Non-Resident Member.—The paper read was by Mr. J. d'Alwis, 'On the Jâtakam.' The writer began by stating that the most popular of all the sacred books of the Singhalese, entitled the *Pansiyapanas Jâtaka*, or 550 incarnations of Buddha, is a translation made in A.D. 1312-47, from a Pali book, the *Jâtaka-atthakathâ*, and is composed in such correct, elegant, and idiomatic language as to rank as a classic with the Singhalese. The latter, again, purports to be a comment on, and amplification of, the *Jâtakam*, a poetical book consisting of moral aphorisms, proverbs, similitudes, and tales, and its authorship has generally been attributed to Buddhaghosa, the celebrated commentator, who flourished about A.D. 420. He then proceeded to give his reasons for doubting the genuineness and authenticity of the *Jâtakam* in the form in which we now have it, as the word of Buddha. Also, with regard to the *Atthakathâ*, or comment upon it, he gave it as his opinion that it is the work of some Buddhist priest who lived after the ascendancy of the Mahînsaka sect in Ceylon. In conclusion, he communicated, both in the original Pali and an English translation, the preface to the last-mentioned work, and expressed a hope that oriental scholars in Europe, with the advantages of various collections of Buddhist works in the public libraries, would give this interesting subject their best attention.

ENTOMOLOGICAL.—Feb. 4.—Prof. Westwood, V.P., in the chair.—The President (by letter) nominated Prof. Westwood, Mr. Stainton, and Mr. F. Smith, as Vice-Presidents.—It was announced that the Council renewed the offer of two prizes of five guineas each for Memoirs on the anatomy, economy, or habits of any insect, or group of insects, especially serviceable or obnoxious to mankind; the Memoirs to be sent to the Secretary, indorsed with mottoes,

on or before the 30th of November, 1867, when they will be referred to a committee to decide upon their merits.—Mr. H. E. Cox was elected a Member, and Mr. Y. Duer an Annual Subscriber.—Mr. Bond exhibited four specimens of a *Lasiocampa*, probably a variety of *L. trifolii*, but which were said to differ from the normal form in the larva state as well as in the imago; a singular variety of *Dianthæcia capsicola*, from York; some monstrosities of the genus *Argynnis*, the wings of which were unequally developed; and explained that the habit of *Macroglossa stellatarum* frequenting stone walls, &c., to which reference was made at the previous meeting, was due to the fact that, between its morning and afternoon flights, the insect crept into a hole or crevice to rest itself, a statement which was confirmed by Dr. Wallace.—Prof. Westwood exhibited a remarkable variety of *Manestra brassica*, captured by Mr. Briggs, of St. John's College, Oxford.—Dr. Wallace mentioned that in Dr. Bree's collection he had recently seen a *Platypteryx scula*, which that gentleman believed to have been captured by himself at near Stowmarket.—Mr. G. S. Saunders exhibited the nest of a social caterpillar, formed amongst the leaves of a species of *Zeyhera*, from the province of S. Paulo, Brazil.—Mr. Wormald exhibited a collection of insects sent from Shanghai by Mr. W. Pryer, amongst which was a wild *Bombyx*, somewhat resembling *B. huttoni*.—Mr. Janson exhibited a collection of Coleoptera from Vancouver's Island.—Mr. Gould (who was present as a visitor) exhibited *Hylurgus piniperda*, which was committing great ravages on *Pinus insignis* in Lord Falmouth's park in Cornwall.—Mr. C. A. Wilson, of Adelaide, communicated some 'Notes on *Cerapterus MacLeayii* and *Calosoma Curtisii*.'—Dr. Wallace exhibited a cocoon of *Bombyx Yamamai*, reared in England, and numerous specimens of the various stages and the produce of *Bombyx Cynthia*, and read a paper 'On some Variation observed in *Bombyx Cynthia* in 1866.'

CHEMICAL.—Feb. 7.—Dr. W. A. Miller, President, in the chair.—Dr. J. W. Hudson, Mr. J. Ince, and Mr. G. Otley were elected Fellows.—The Secretary read a 'Note on some Varieties of *Orchella Weed* and Products obtained therefrom,' by Dr. J. Stenhouse. From the gigantic variety of *Rocella tinctoria*, known as 'Valparaiso weed,' the author has prepared orsellinic ether, the corresponding compound of methyl, and their respective iodine derivatives.—A paper descriptive of the Eggs of *Corixa Mercenaria*, by Dr. T. L. Phipson, was then read. The natives of Mexico prepare a nutritious food from the rigid envelope of the eggs of a species of boat-fly, which are met with in great abundance upon the banks of their fresh-water lakes. The animal substance appears to be composed chiefly of Chitine, and to contain about 6 per cent. of nitrogen.—A lecture 'On Alloys' was delivered by Dr. Matthiessen. The physical properties of several important alloys, and also of their component metals, were illustrated by experiments, particularly those referring to specific heat, conduction of heat and electricity, expansion, sonorous qualities, tenacity, and elasticity. Regarding the nature of alloys it was asserted that the facts were generally opposed to the view which considers them to be examples of true chemical combination. Prof. Graham and Dr. Odling offered a few remarks upon the subject of the lecture.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 12.—J. Fowler, Esq., President, in the chair.—The paper read was, 'Description of the Clifton Suspension Bridge,' by Mr. W. H. Barlow.

SOCIETY OF ARTS.—Feb. 4.—'On Pottery and Porcelain' (Cantor Lecture), Lecture III., 'On the Pottery of France and other Countries,' by Mr. W. Chaffers.

Feb. 30.—Sir Richard Mayne in the chair.—The subject introduced for discussion was, 'On the existing Legal Regulations in reference to the Cab-Fares in the Metropolis, and their effect in rendering the vehicles inferior to those provided in other European Capitals and the large municipal towns of this Country,' by Mr. H. Cole, C.B.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Asiatic, 3.
— Entomological, 7.—'Geographical Distribution and Affinities of Eastern Pierids,' Mr. Wallace; 'Distribution of Lepidoptera,' Mr. East, jun.
— Royal Academy, 8.—'Sculpture,' Mr. Westmacott.
Tues. Society of Arts, 8.—'European Porcelain,' Mr. Chaffers (Cantor Lecture).
— Royal Institution, 3.—'Vibratory Motion and Sound,' Prof. Tyndall.
— Horticultural, 8.—'General Meeting and Lecture.'
— Statistical, 8.—'Military Conscription of France,' Major-General Balfour.
— Ethnological, 8.
— Civil Engineers, 8.—'Discussion on Mr. Barlow's Paper "Description of Clifton Suspension Bridge."'
Wed. Meteorological, 8.
— Society of Arts, 8.—'Water Supply of London,' Mr. Rogers.
— Geological, 8.—'Fossil British Oxen,' Mr. Dawkins; 'Geology of Teign Valley,' Mr. Ormerod; 'Geology of Mauritius,' Mr. Clark.
Thurs. Literature, 8.
— Royal Institution, 3.—'Vibratory Motion and Sound,' Prof. Tyndall.
— Numismatic, 7.
— Royal, 8.
— Antiquaries, 8.
— Zoological, 8.
Fri. Royal Institution, 8.—'New England,' Mr. Conway.
Sat. Royal Institution, 3.—'Harmony,' Mr. Macfarren.

FINE ARTS

THE COURTS OF JUSTICE.

SINCE the designs of the Parliament Houses were competed for, no architectural battle has been fought comparable in importance with that which is now going on, and will, until the end of the Session, absorb the greater part of public interest in such matters. In the single aspect of cost there is by no means that inequality in these cases which our experience of the former and our hopes of the latter might suggest. Those who remember the comparatively limited original views of the first order of competitors will see no great difference between them and the present. Thus Mr. G. G. Scott proposes to spend 1,253,000*l.* on his building, without reference to the street-bridges at Temple Bar and Carey Street (which form important items in all the estimates), without subways, excavations, and the cost of other than carved decorations and such as are strictly architectural sculptures. The statuary, upon which the richness of his scheme so much depends, is excluded from this account.—Mr. G. E. Street's estimate is 1,314,000*l.*, and 16,000*l.* more for the bridges and subways. This gentleman has a cheaper alternative plan.—Mr. A. Waterhouse requires 1,339,000*l.*, including all the sculpture he desires; with the bridges, &c., 80,500*l.* more.—Mr. W. Burges, in the former case, offers us a building for 1,299,000*l.* (without his main tower, bridges, &c.), or in the latter, 1,584,000*l.*—Mr. J. P. Seddon's estimates are, for his main building, 1,904,000*l.*, and for his external works, which are considerable, 142,000*l.*; total, 2,046,000*l.*—Those of Mr. E. M. Barry are respectively, 1,237,000*l.* and 1,277,000*l.*—Those of Mr. R. Brandon are, 1,395,000*l.* and 1,415,000*l.*—Mr. T. N. Deane's are, in all, 1,074,000*l.*—Mr. Lockwood's, 1,235,000*l.*—Mr. H. B. Garling's, 1,090,000*l.*—Mr. H. R. Abraham's, 1,234,000*l.* From these figures, which are only to be taken as approximately indicative of the proposed cost of the structure, the observer will not fail to gather a sense of the magnitude of the operations in view,—the importance of the contest to the architect, who, on being employed, is to be paid by 5 per cent. commission on the amount of the contracts,—and the wide difference between them and the three-quarters of a million which was named at the outset as a sum devoted to the purpose. The requirements of the case have been, to some extent, enlarged since this amount was proposed. It is, however, treated by all concerned as totally inadequate to furnish accommodations such as have been claimed by the legal officials, and rigidly laid down to include rooms for the least important clerk as well as for the highest functionary of the law, and to comprise every detail of area, lighting, warming, ventilation, gas, water, drainage, access, refreshment-rooms, thoroughfare, isolation, and quiet for more than sixty departments of Law and Equity.

The Westminster contest, although between ninety-seven architects instead of eleven, resembled that before us now in referring to a site of more than eight acres, or about equal in extent to that which has to be cleared out of the purlieus of the Strand. Broadly to write, however, those arrangements were simple compared with these. Let us

hope that the greater difficulty has brought forth the greater man. It is, at least, certain that five of the designs before us now are considerably superior in architectural merit to that of Sir C. Barry. Of the present eleven not fewer than three more might stand without shame by the side of the Parliament Houses, so much has the right comprehension of Gothic design progressed in this country. It should be at once stated that the difficulty of choice here is considerable; because any one of the five designs is equal to the occasion in its serviceable as well as in its artistic aspect: these are the works of Messrs. Street, Seddon, Burges, Waterhouse, and Scott. The first four of these are extraordinarily rich in architectural merit, and would do honour to any contest; they exemplify the vitality of Gothic architecture in such able hands, and utterly refute the cant of common criticism, which describes its revival as a mere archeological whim that can get no further than the art of patching fragments of old work together. Not one of these four designs but is full of purpose, life, and beauty. Messrs. Deane and Garling are inferior to their rivals in some respects; yet they fail not in others. To say the least for Mr. Brandon's design, it is magnificent; yet its appearance is too like that of an enormous cathedral to be desirable in this case; his central hall startles one by its resemblance to Westminster Abbey nave. By an error in the opposite direction to that of the last, Mr. Burges's general conception has taken something of the castellated form. It is not hard to say why so much as he seeks of this quality should be inadmissible. Delight in picturesque effects and minor beauties has mastered this architect's sense of fitness for the general character of the proposed structure; nevertheless, even while thus frittering away his power, he has produced some of the most exquisite bits of detail, deliciously piquant angles, graceful portions, and other fragmentary charms, and, in adapting his means to their apt end of beautifying, shown extraordinary ingenuity and skill. A short-sighted man, if standing near Mr. Burges's proposed Law Courts, might well go wild with delight; yet of the first-class designs before us his work, in its external aspect, is the least consonant to our notion of the thing required as a whole. The student can and will linger before his noble though somewhat whimsical conception, and must be quite blind to beauty if he does not enter into the spirit of its many superbly imagined elements of plan, architectural design, and decoration. None of Mr. Burges's rivals has surpassed him in strength of design; more than one are far behind him in gracefully disposing the masses of their works; yet at least seven of the eleven show greater self-control and recognition of the matter in its entirety. Less masculine than Messrs. Street and Seddon, there is more of unlicensed freedom in his ideas than in theirs; yet he has managed many sections, not mere details only, with a feeling for beauty and mastery of variety to which they have minor pretensions. More masculine than Mr. Waterhouse, and with less of convention than Mr. Scott, he would have been a potent, if not a victorious, rival to any of these if he had avoided to be whimsical in proposing a work so "uncivil" in its character as that now before us. We commend his learned, comprehensive, and very original plans to the attention of all architects and lovers of Art. Extraordinary ingenuity and a thorough recognition of the circumstances of the case are displayed in the manner in which he proposes to deal with the matter by placing a "Bar Hall" at the respective four angles of the plan. Thus he is opposed to the central-hall system, and would divide rather than concentrate, as some have done, the throngs of visitors. He evidently considers this instance too great in scope for the ordinarily serviceable central-hall plan, which is apt to introduce streams of visitors where quiet is essential. On the other hand, he places his official chambers near the centre, those of the jurors, witnesses, &c. are external to them. He has provided ample internal means for lighting and ventilation by open areas of larger extent than his competitors have ventured on. Round these his Courts are disposed, as in a zone, or rather parallelogram, interior to which are placed three blocks, containing the Judges' section of the structure and

the Exchequer Chamber. An exterior zone, divided from the first by considerable areas, comprises offices, &c. Between the blocks which are thus disposed there is ample carriage access—not a thoroughfare. We cannot enter here into the details of this admirable and felicitous plan; let what we have said suffice to call attention to its extreme excellence. These qualities are the more remarkable from the fact that the able designer had time for this task that was shorter by two months than that of his rivals.

Before we enter upon a consideration of these enormous works, it will be right to note the fact, that some of the competitors have taken liberty in treating the primary conditions of the contest which others have denied themselves. Thus, Mr. Scott admits that he has interpreted the instructions "in the spirit rather than the strict letter"; while Mr. Street boasts his fidelity. It may be that either of these modes was the better; still, if other things are equal, here is on one hand a merit that was not aimed at on the other,—a merit that will be enhanced to the reader's mind when he learns that one competitor (Mr. Waterhouse) has supplied 1,204 rooms to this gigantic series of public offices, which was started with demands for twenty-one Courts. It is fair also to state that the accommodation offered by several of the competitors exceeds in no inconsiderable degree that which the numerous departments demanded. Thus, Mr. Seddon, with a view to contingencies that are hinted at in the schedule of the Commissioners, has provided not merely one additional Court with all its attendant offices, waiting-rooms, &c., but three such; and Mr. Waterhouse offers nearly 500,000 feet square against the 260,000 feet proposed. The cubical contents of the various proposed structures differ almost as much as the estimates; the anticipated cost of materials and labour in like degree vary. Among many suggestive matters connected with this subject the reader may as well note that the church of St. Clement Danes would hide part of the south-western portion of the building, and that it will itself be completely dominated, not only by the façade opposed to it, but by the enormous tower, or towers, which are required for the reception of wills, &c. Temple Bar must give way to a larger and loftier structure, to be used as a bridge of communication with the Temple. Carey Street is to be spanned by a smaller bridge of similar character, opening into Lincoln's Inn. The ground level of the north, or Carey Street, side of the site is about 15 ft. 6 in. above that of the Strand, or southern front; thus, the basement on the former side will become the ground floor on the latter. Mr. Scott, who adopts the internal street plan for giving access to his masses of buildings, has made this street slope downwards several feet from the Strand, so that there is literally no basement in his plan. This is almost practically adding another story to the north side of the edifice. Nearly all the competitors propose new streets in the neighbourhood of the intended Courts,—an approach from Thames Way on the Embankment is rife.

FINE-ART GOSSIP.

AN election of Associates to the Society of Painters in Water Colours took place on Monday evening last. There were forty-two candidates, three of whom were elected, namely, Mr. T. Danby (landscape painter), Mr. F. Powell (marine painter), and Mr. B. Bradley (animal painter).

A marble group by Mr. Woolner, designed for the hall at Wallington, Newcastle-on-Tyne, seat of Sir W. C. Trevelyan, has been placed in the North Court, South Kensington Museum. This work, with the bas-reliefs on its pedestal, is intended to illustrate the growth of the spirit of Christianity in the human race. Progressively expressive, we have the lowest forms of culture rendered by the minor subjects; 1, a mother feeding her child by means of a dagger, under the superstition that this would render it strong and ferocious. The other subjects display fierce worship in a human sacrifice—war, &c. The effect of cultivation on the species appears in the central group—the statues of a mother teaching her child to pray, while the little one,

absorbed in love for her, presses his lips to the maternal cheek, and is half compelled to retain his palms together in the action of prayer. Impatiently he rubs one little foot upon his fellow limb, crumpling its toes together as he does so in a charmingly infantine manner. This work, which has occupied the sculptor for a considerable space of time, will receive warm plaudits for the expressiveness and tenderness of its design, the aptitude and subtle rendering of the expressions of the faces and attitudes. The beauty and completeness of the execution are unusual, even with Mr. Woolner.

The public will be admitted to view the designs for the new National Gallery, on Wednesday, Thursday, Friday and Saturday, from 10 till 4 o'clock, until the 16th prox.

One of the most highly estimable items of the recently purchased Blacas Collection will be found in the Elgin Gallery, British Museum, close to the sculptures from the pediments of the Parthenon. This is a superbly executed colossal head, probably of Esculapius, the surface of which is in nearly perfect condition, a portion only of the back of the cranium being lost; the features are entire; also the hair and beard. It is built up, so to say, of several pieces of marble, in the manner peculiar to the sculptors of Milos, where the work is said to have been found ere it came into the possession of the father of the recent owner. With much good judgment, Mr. Newton, to whom the nation is indebted for the last magnificent addition to its treasures, has placed the head at such a distance above the eye as it was obviously intended to stand. The eyes, one of which retains traces of colour in a clearly defined iris, are directed upwards with a supplicatory expression; this is supported by the position and form of the lips and turn of the head upon the neck. The hair and beard, which are full and curled, have been treated with great skill. The fragment probably formed part of a statue of Esculapius in the act of interceding with Jupiter for man.

The managers of the forthcoming second National Portrait Exhibition propose to avoid an inconvenience which attended the greater scope of the first gathering, by placing the whole of the 850 works, or thereabouts, in the eastern half of the galleries, to dispense with the space which was lately occupied in the west of the Naval Museum. Thus, visitors will not be required to ascend the stairs at one end of the latter and descend their fellows at the other end in order to see the whole of the pictures. We remain of opinion that even 850 portraits are too many for the occasion; 500 would be ample.

With the tomb statue of Prince Henry Plantagenet (Henry, the young king, son of Henry the Second), at Rouen, was discovered the sarcophagus of John Duke of Bedford, brother of Henry the Fifth of England. Both discoveries seem to have been made without difficulty, and have peculiar interest as completing the series of noteworthy acts of the same sort which were anticipated at Rouen, the first of which was made by M. A. Deville, when he disinterred the sepulchral statue of Richard the First, brother of Henry the younger; this was in 1838. M. l'Abbé Cochet, Inspector of Historical Monuments (when shall we have such an officer in this country?) Barthélemy, diocesan architect, and l'Abbé Robert, canon, proceeded to search in a manner their knowledge directed, and, after a few hours' labour, found, amongst a mass of rubbish beneath the floor of the sanctuary of the cathedral, the statue of Prince Henry, which much resembles that of Richard, his brother. Probably that of Henry is of older date, as he was interred in 1183, while the death of Richard did not take place until 1199. It is more correct to say that the latter effigy commemorated the deposition of the heart of the king—the very Lion-Heart itself—rather than that of the entire corpse. This heart, bequeathed by the owner in token of love to Rouen, was placed originally in a silver vase, which was melted in 1250, to aid in the ransoming of St. Louis from the Saracens. The relic itself, "still perfect, but much shrivelled, and inclosed in a case of lead, is now in the museum at Rouen." Like

Queen Eleanor, Richard had three tombs. The statue of Henry was not, as Montfaucon said it was, of white marble; but, like that of his brother, composed of the "lilas de Crétel." It is couched, like most of the statues of that epoch, and unfortunately much mutilated, indeed dismembered. The head, with the two hands, had disappeared; the left foot, with the lion on which it rested, was defective. The effigy offers, nevertheless, a very interesting study in costume. A long robe is fastened about the throat by a fine circular fibula; the loin-belt bears the cross of St. Andrew upon its whole length; a royal mantle, held at the shoulders by two *agrafes*, in the form of quatrefoils enveloped the body of the Prince. The effigy holds no sword, but in his left hand a sceptre, which is now broken; an almoniere of beautiful form hangs from the belt. As to the death and funeral of this prince the reader should consult Roger Hoveden, who gives a strangely picturesque account of the circumstances which attended those events. Although his life had been by no means pious, his death-bed scene was so edifying that the easily-moved people of Le Mans, where the corpse rested for a night on its journey to Rouen, refused to let it quit their cathedral, and, it appears, actually buried it, until threats from the Norman metropolis and Henry the Second compelled the release of the remains. Close to this monument was found the tomb of the Regent, John of Bedford, a sarcophagus, with the bones of him whom Louis the Eleventh refused to disturb in his grave. "What honour," said he to those who urged this revenge, "shall it be to us, or you, to break this monument, and pull out of the ground the bones of him whom, in his lifetime, neither my father nor yours, with all their puissance, could make fly a step backwards?" It is said that, long after the magnanimous answer was given, the Calvinists destroyed the Regent's monument. The corpse had evidently been embalmed, and it appeared that mercury entered as an agent in this process; abundant drops of this metal were still apparent about the remains. The hands were crossed upon the abdomen, according to the usage of the Middle Ages in Europe; a cross of white stuff, in perfect preservation, lay upon the breast. This was the only object that was found with the bones.

We are requested to state that No. 576, described in the Catalogue of the Exhibition of Water Colour Drawings as the work of Mr. H. E. Woodbridge, was executed by Mr. H. E. Woodbridge.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

Concerto, Allegro, Andante, et Rondeau pour le Piano, avec Accompagnement de Grand Orchestre. Composé par Jules Benedict. Op. 89. (Cramer & Co.)—The want of an effective new Pianoforte Concerto is a notorious fact. Neither piano nor players will longer be satisfied with much of the music that charmed their forefathers; while, on the other hand, executive difficulty has been carried to a point at which further variety and invention are hardly to be expected. Then, there are modern works, of reasonable merit and individual character, which are avoided, almost with aversion. We should not object to give a trial to some of the later Concertos of M. Herz. One or two by that vexatiously unequal writer, M. Rubinstein, might have their turn. Among the latest contributions to the remedy of the desideratum adverted to, this Concerto, by Mr. Benedict, merits mention. There is considerable energy in the first movement; the second one is very graceful: we like the third the least. There is a certain unsettlement of style to be remarked, ascribable, no doubt, to over-anxiety as to effect; passages of almost every pattern succeeding one another with a profusion which defeats its own object. It is true, as we had recently occasion to observe, that a like affluence of variety distinguishes Beethoven's incomparable Concerto in G major; but in that work the central ideas to be decorated have such beauty of form, such distinctness of vigour, that we think of them in the first, and of the exquisite caprices with which they are embroidered in the second, place. Mr. Benedict's Concerto, especially in its

first movement, will tax the player, but not unreasonably; while it offers him many advantageous opportunities for display.

School of Transcendent Execution for the Violin. Supplement to The Method—[École Transcendante du Violon: Annexe de La Méthode, par Ch. de Beriot.] Op. 123. (Mayence and London, Schott & Co.)—The accomplished author of these studies is one whose name has passed away too rapidly from the memory, or notice, of violinists. Of all the artists whom Belgium has produced during the past fertile half-century, we value him the most, as having been entirely clear of that heaviness which we have always fancied a characteristic of Low Country execution. Taste, elegance, unimpeachable correctness, charm of accent, brilliancy of tone, could not be carried further than in his playing; and all these delightful qualities are reflected and expressed in his compositions for his instrument. The perfect fascination with which his execution invested them might be thought to be the cause of the strange neglect into which they have fallen, had we not to observe that something of the same fate has attended the music of Mayeseder. Since these two ceased to write, there has been—with the exception of Ernst's too few works, Mendelssohn's Violin Concerto, and some of Herr Molique's best movements—nothing of the same high value for the virtuoso to display in public. The overwrought, heavy, and yet spasmodic compositions of another admired Belgian violinist, M. Vieuxtemps, do not replace—though, for a time, they may have effaced—them. Perhaps the publication of this 'School' may do something to reverse a caprice so little justified. It is a noble work, rich in admirable training, not merely for the hands, but also for the intelligence of the player. No studies for any instrument more attractive can be imagined; yet nothing is sacrificed to conciliate the frivolous or the indolent. In brief, the library of no music school can be thought complete without it; and small is the chance of its being superseded. But good Methods, though they may leave something for modern discovery to add, never lose their value. No pianoforte studies (and the library of elementary music is richer in no department than this) have deposed Cramer's. Of this fact, a striking illustration is before us, lying side by side with M. de Beriot's book. This is the second edition of Leopold Mozart's 'Gründliche Violinschule,' published by that good man, at Augsburg, ninety-eight years ago. The directions are valuable, and pregnant with common sense. The studies are amazing, their date considered, in their progressive variety. Those interested in the matter might 'go further and fare worse' than by reprinting this, as an elementary work, with such additions and annotations as modern discovery suggests.

PRINCESS'S.—The success achieved by Mr. T. W. Robertson, as the author of 'Society' and 'Ours,' naturally excited interest in a more ambitious production which was announced for Wednesday week at this theatre. The title of the new drama, 'The Shadow Tree Shaft,' indicates the nature of its interest. Mining incidents and situations were to be placed on the stage, such as would give opportunity to the scenic artist and the machinist, and a story to be supplied in which they might be introduced, with dialogue to match. The task is far from an easy one; for productions formed on this principle have to be cast in a mould, and not to grow from an inner germ, like those great and spontaneous works of genius which give laws to inferior and succeeding efforts. The pieces recently produced at this house have been evidently dependent on their scenery and accessories, and it is the obvious policy of the management to subordinate to these all other claims of the drama, since general playgoers show a sharper sense for the pictorial than for the properly dramatic. Mr. Robertson, in carrying out the purpose of his employer, has been partly successful, and has partly failed. The two first acts commanded attention, but the third and last were felt to be unsatisfactory. Unfortunately, the plot is not to be told in a few words; for it is complex and intricate, and contains much that requires to be witnessed,

and cannot be described within a reasonable space. It turns upon the escape from prison of Sir Walter Kenyon (Mr. Charles Verner), who is pursued into Staffordshire, where he is concealed in the hall of his ancestors, a price being set on the head of the Jacobite baronet. Capt. Mildmay (Mr. J. G. Shore) is in the neighbourhood in search of the fugitive. Attempts are made to deceive him as to the identity of the latter, which are aided by the extraordinary resemblance borne to Sir Walter by Michael Woodgatt, a young Staffordshire miner (Mr. H. Forrester). The two actors are sufficiently alike to sustain the illusion of the scene. These attempts, however, are impelled by the untoward action of another miner, Richard Darkyn (Mr. F. Villiers), who is Michael's rival in the affections of Katie Thornicock (Miss Katherine Rodgers). A Christmas wake is to be held on the brow of Kenyon hill, at which Michael wishes Katie to be present. Richard also determines to be there, after telling a spectral story to Katie of a miner having murdered his rival in the Shadow Tree Shaft. Then follows the scene on Kenyon hill,—a sort of fair by moonlight, in which the leading showman is one Samysson, a pugilist (Mr. Vining), and who engages in a sham fight in front of his booth with the baronet, the latter disguised as his companion, and both being dressed in the costume of prize-fighters of the days of Hogarth. Darkyn, however, recognizes Sir Walter, and is about to denounce him for sake of the reward, but is prevented by Michael, who grasps the vindictive villain by the throat, thus forming a tableau on which the curtain effectively falls. The second act terminates with a still more effective tableau, for Michael, whilst dressed in Sir Walter's clothes, ascends in the basket from the mine with Darkyn, who stabs him, and then delivers his body to Capt. Mildmay as that of Sir Walter, and claims the reward. Both Lady Kenyon (Miss Montagu) and Katie, who visit the spot, are at first deceived, but have subsequently both to disguise their feelings in order to maintain the deception on the part of Capt. Mildmay. The mining scenes in this act are very effective, with the successive descents and ascents of the bucket, the visit of the military, and the fight in the bucket between the rivals. These are followed by a view of the Black Country, a romantic picture highly creditable to the talent of Mr. F. Lloyds. Still finer is the Fir Coppice, with which the third act commences, where Darkyn is discovered, troubled with a bad conscience, notwithstanding that he has secured the thousand pounds blood-money, and where he is visited by Katie, who works upon his superstitious fears, until he furiously seeks her life, when he pursues her towards a hut and is met by Michael, whom we thus learn still lives. A mock funeral is solemnized, and Sir Walter and his wife deem themselves secure, when Capt. Mildmay again appears and informs her ladyship that he has discovered the fraud and is determined to arrest her husband. He is met by Sampson, whose plentiful use of Latin quotations had proved that, notwithstanding his calling, he must have had a classical education, and who claims to be Capt. Mildmay's nephew. He interposes his aid between the Captain and the Baronet, and the latter escapes. There is then a scene in the courtyard of Kenyon, where the lady trifles with the Captain in order to gain time until the arrival of an expected pardon, which has been delayed through the indifference of a lazy Justice. Meanwhile, peril gathers round Michael for his share in managing Sir Walter's escape, and when this becomes imminent, the latter appears for his friend's deliverance. At the same moment the pardon arrives, and the Captain gracefully retires from the business. The last act certainly requires much revision, compression, and, perhaps, alteration. We have, therefore, in this drama not a perfect example of composition, but a clever medium for the introduction of scenic effects, of which Mr. Lloyds has taken the fullest advantage. Whether these will suffice to secure a long run for the piece may be doubted.

DRURY LANE.—'The Man of the World,' a play in which the part of Sir Pertinax Maesycophant presents the best specimen, perhaps, of Mr.

Phelps's histrionic talent, has drawn good houses. The completeness of the portraiture and the high finish of the details testify to the artistic qualities of the actor; and the public has always been ready to show an appreciation of the truthfulness of both. Mr. Phelps's reputation may be safely based on the merits of this performance.

ST. JAMES'S.—On Saturday the comedy of 'The Road to Ruin' was performed. Owing to the indisposition of Miss Herbert, the cast had not the advantage of her name. Her place was supplied by Miss E. Bufton, who sustained the character of Sophia. The Widow Warren of Mrs. Frank Matthews is, in particular, a striking piece of acting; Old Dornton, by Mr. F. Matthews, was excellent; and Harry Dornton, by Mr. H. Irving, decidedly good. Mr. Walter Lacy was genial in Charles Goldfinch, and Mr. J. D. Stoyke gained a triumph with the audience in Silky; nor was Sulky, contrasting as it does with the character of the smooth hypocrite, ineffectively rendered by Mr. T. C. Burleigh. Altogether, we may report that the comedy was throughout very fairly represented and merits support.

MUSICAL AND DRAMATIC GOSSIP.

MORE news of the Reid Legacy! One condition appertaining to the bequest is the giving of an annual concert. The Professor, Mr. Oakeley, being incapable of presiding, has summoned Herr Manns, of the Crystal Palace, to be his deputy. No better conductor than Herr Manns could be named; but what is to be said of Mr. Oakeley's selection as a Reid Professor having already led to such results as this exhibition of his incapacity demonstrates? and what is to be thought of the retention of an appointment for which, from first to last, he has been manifestly unfitted? He seems unequal to even so simple a task as drawing out a programme. We are informed that, as matters originally stood, the Reid Professor designed to treat his audience to the 'Pastoral Symphony' of Beethoven, four overtures (!), a violin concerto, and a liberal quantity of his own vocal music. It will be a standing discredit to the University if such a state of affairs is allowed to last.—Mr. Howard Glover's Cantata, 'Tam o' Shanter,' was performed, at Edinburgh, on the anniversary of Burns's birthday. He is about, we perceive, to resume his concerts.

It is impossible, within any limits at command this week, to do justice to Mr. Henry Leslie's revival of Mendelssohn's 'Antigone' music. We shall speak of it in detail seven days hence, as one of the marking events of this musical season. Suffice it to say, for the moment, that the work has never been so well heard till now in London, and to record an express note in credit of the expressive and pathetic reading of Miss Kate Saville (her first attempt, we are told, in that capacity—but surely, not her last one), and the steadiness, readiness, and efficiency of Mr. Lyall, who led the solo quartett of male voices.

The *Times* speaks of Herr Reinecke's Pianoforte Concerto, played at the Crystal Palace Concert on Saturday last, as "one of those pieces of dry and fruitless German plodding, without a genuine musical inspiration from beginning to end, of which too many examples unfortunately exist." We have the same testimony from others, like ourselves in quest of novelty. There may be something too much of this resolution to cram bran down the throat of the public in place of nourishing grain. Surely, the little-known Concertos of Prof. Moscheles (somewhat far-fetched though the latter ones be) are better worth attention than such a Concerto as Herr Reinecke's. Why not try Herr Gade's 'Spring Fantasia' with orchestra and voices? "Two part-songs by Schumann," says the authority above quoted, "fell utterly dead." For to-day Herr Gade's first Symphony has been selected; and M. Sainton will perform one of Spohr's Violin Concertos.

The next oratorio to be given by the Sacred Harmonic Society is 'The Creation.'

Mr. Sims Reeves will sing in 'Rob Roy' during the coming revival of that play at Drury Lane.

The Concerts of Mr. Ella's Musical Union will not commence till the end of April.

Mr. George Douglas has forwarded to us a registered specimen of *Full-Score Musical Paper to facilitate Orchestral Composition*. The instruments are arranged according to the usage in England (Italian composers prefer another manner of grouping), and their names are marginally noted; but the staves are, for average penmen, excruciatingly small. Neither will the provision be found ample enough by some composers. Surely, in the vocal parts, there should be space provided for *solo* voices. There is no separate line for the contrabasso; only a single one for the trombone. As the "invention" stands, it is neither complete nor altogether satisfactory, seeing that the writer of a grand composition would have "to add to" and "to eke" it, if he wished to be intelligible to his copyist.

'The Bride of Neath Valley' was given, on the 12th, at Liverpool, with three of the original singers.—Mr. Lewis Thomas replacing the *basso*. The Laureate's new cyclis of seven songs, with Mr. Millais's illustrations, and Mr. A. S. Sullivan's music, will probably appear about Easter.

The following Parisian news is from the *Gazette Musicale*:—Mendelssohn's 'Athalia' music (the best setting of Racine's frequently-set choruses, written, as he told us, to French text with peculiar relish, and full of true French humour in certain phrases and passages of its melody) seems to have taken firm root in Paris at last, having been performed both at the Concerts of the Conservatoire and L'Athénée. The first two acts of 'Alceste' (Gluck's detractors will hear with disbelief) still keep their place and their public at the Grand Opéra. 'Le Sorcier' of Philidor, musician and chess player, is about to be revived at the Fantaisies Parisiennes. Miss Laura Harris has sung at the Italian Opera in Paris, and successfully, says the journal to which we are indebted. An opera in one act, 'La Locanda Gratis,' by Signor Alary, is to be given there.

Signor Randegger's pleasing opera, 'The Rival Beauties,' will, possibly, be given in Paris, and, it is said, a version of Mr. Fitzball's 'Jonathan Bradford.'

The public of the Paris Conservatoire was, we read, "exceeding wroth" the other day with Signor Sivori, whose performance of Paganini's 'Clochette' *rondo* was received with lively displeasure. This, it is fair to add, was directed against the composition, since, at a subsequent concert, the violinist gained great applause in Mendelssohn's *Concerto*.

'The Nazarenes at Pompeii,' a grand opera by Herren Gollnick and Muck, has been produced at Darmstadt.

Mr. Lawrence, who, for a time, sang effectively on the stage of English opera (in Mr. Macfarren's 'Helvellyn,' among other works) has, if foreign journals are to be trusted, appeared, with real success and delight to his public, in Italian opera, at Messina.

Here is an anecdote which appeared in last week's *Orchestra*, transcribed, probably, from one of the American papers:—A thirteen-year-old Italian boy walked to Detroit from Chatham, Canada, a distance of forty miles, to see Ristori. Arrived at Detroit, he pawned his harp to purchase a ticket, and, unable to pay for a night's lodging, slept in a police station-house, satisfied with having seen the great genius of his native land. We remember many more tales of the kind; for instance, when the great pianist, the Abbé Liszt, was living at Rolandseck, on the Rhine, some twenty-five years ago, a poor scholar trudged on foot all the way from Dortmund to offer his homage in the form of a little packet of paper envelopes; the great and generous pianist acknowledged this by giving a concert for the Gymnasium at Dortmund. Miss Mitford used to tell how Mr. Cathcart, the actor, who performed the part of Cromwell in her tragedy 'Charles the First,' produced in 1834, had, at a former period, come up on foot from Portsmouth to London to see the performances of Macready. These are examples belonging to a past time. There are abundance of such at the time present—here and in every place where genius comprehends genius. To return: the success of Madame Ristori in

America seems complete enough to induce her to protract her sojourn there: for a year after this, it is said, she will take leave of the stage.

MISCELLANEA

Mytomys.—I see that M. Du Chailly has reason for giving *Mythomys* as my name of the animal. It has just been pointed out to me that in the *Proceedings of the Zoological Society*, 1861, which contains a repetition of the observations published in the *Annals and Magazine of Natural History* quoted in my letter, *Mythomys* is misprinted for *Mytomys*. The latter name is the one I have always used, and that on M. Du Chailly's specimens in the British Museum. How the misprint occurred I cannot understand.

J. E. GRAY.

The Jew's Daughter.—I do not know upon what authority Mr. Luscombe (*Athen.* Feb. 2) states that the story of the crucifixion of a Christian child by the Jews of Northampton, in 1287, is "a fact which is commemorated by a small bas-relief inserted in the gable end of a house adjoining St. Sepulchre's Churchyard"; but it has unquestionably misled him. The bas-relief is simply a representation of the crucified Saviour, with the lower limbs draped, and the head encircled with a nimbus. It has been suggested that it may have been the lost apex of the Eleanor Cross, near the town; but I have little doubt that it is merely the head of the churchyard cross. The figure is not large enough for so lofty a position as the top of the Eleanor Cross, and is of the size precisely fitted for a churchyard cross. There can be no misapprehension of its meaning, because, although weather-worn, the outline is very distinctly preserved, partly in consequence of the sculpture being sunk so as to leave a bold framework round it, with traces of a canopy above. Bridges gives a poorish engraving of it, but makes no allusion to it in connexion with the story of the crucified child, which, nevertheless, he gives on the authority of Stow. The date, however, is not, as Mr. Luscombe states, 1287, but 1279. Stow's words are, "The Jewes at Northampton crucified a Christian boy upon Good Friday, but did not thoroughly kill him, for the which fact manie Jewes at London after Easter were drawne at horse tailles and hanged." Stow does not tell us whence he derived this account; and it seems probable that he merely repeated a tradition common not to this country only, but to the Continent also. Against his statement of an event said to have taken place some 300 years before, we may set the fact that no allusion to it is made in the contemporary 'Annales de Dunstapla,' although the horrible persecutions of the Jews, and the hanging in London of 280 of that unhappy people in that very year, are particularly recorded as follows:—"Eodem anno (1278) mense Novembri, capti sunt omnes Judaei per Angliam uno die, et Londonie imprisonati pro retonsurā monetis regis. Et indicati sunt per Judaeos Christiani plurimi de consensu; et precipue de nobilioribus Londonie. De Judaeis utriusque sexus predicta occasione sunt suspensi Londonie ducenti et quater viginti. In aliis civitatibus Anglie maxima multitudo. Pro redemptione Christianorum habuit rex pecuniam infinitam; aliqui tamen ex Christianis suspensio tradebantur." Here the hanging is not for the crucifixion of a child, but for clipping the king's coin. Dunstable is but thirty-two miles from Northampton. Is it credible that an atrocity so specially exciting to the annalists, at a town so little distant, and with which the Priory had constant intercourse, should have been passed over without the slightest mention? From time immemorial it has been the fashion for the Antiochian tribe to adapt the incidence of the subject of their ballads to the place in which they seek to sell them. Through some such medium the Sir Hugh of Lincoln story may have become transferred to Northampton, and so to the *Annals of Stow*.

G. J. DE WILDE.

Northampton, Feb. 4, 1867.

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